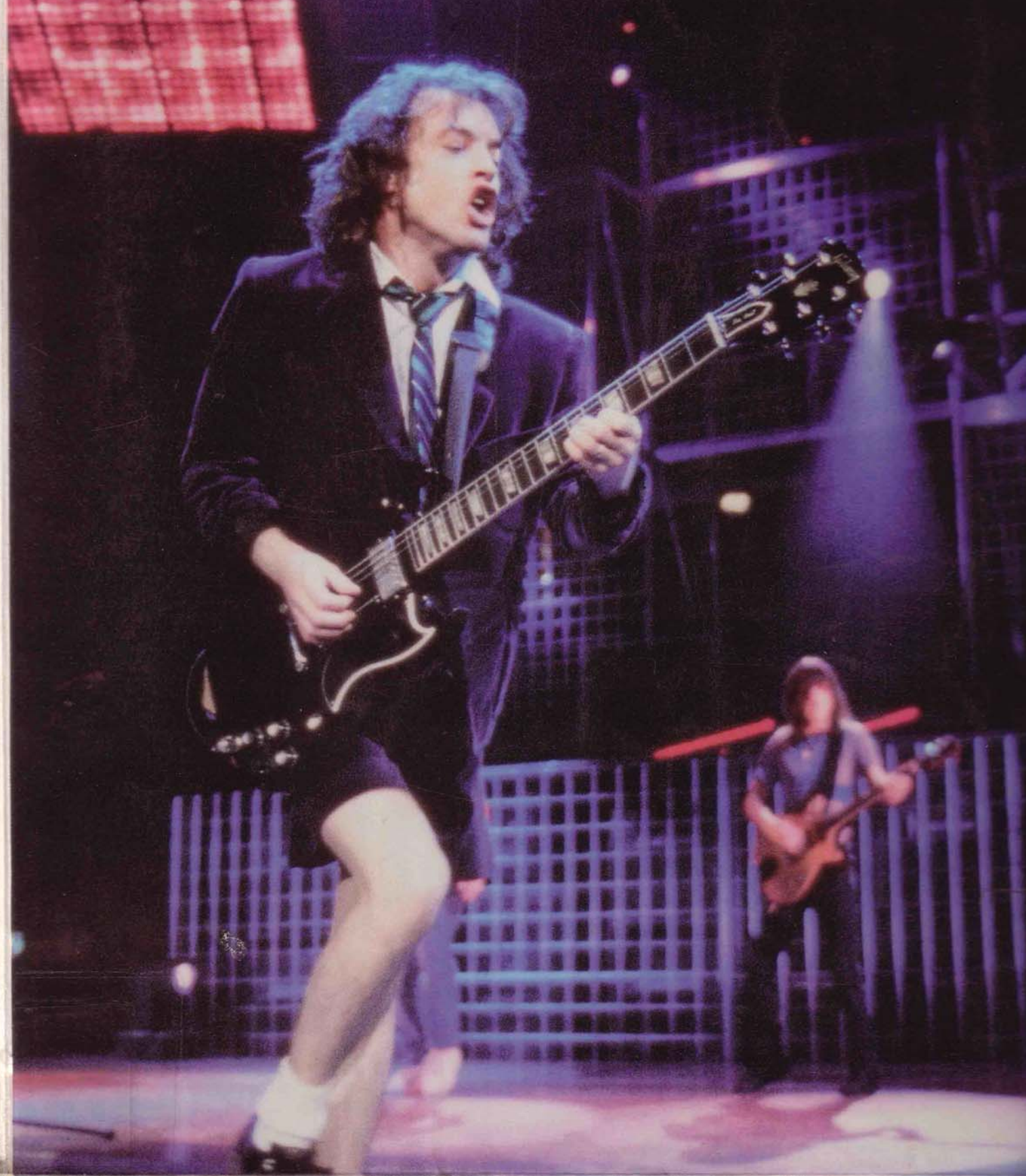


# AC/DC ANTHOLOGY



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# LEGEND OF MUSICAL SYMBOLS

Left hand fingering: Treble clef, notes G4, A4, B4 with fingerings 3, 4, 5. Bass clef, notes G3, A3, B3 with fingerings 3, 5, 6.

Hand vibrato: Treble clef, note G4 with a wavy line above it. Bass clef, note G3 with a wavy line above it.

Hammeron: Treble clef, notes G4 and A4 beamed together with a hammeron symbol. Bass clef, notes G3 and A3 beamed together with a hammeron symbol.

Pulloff: Treble clef, note G4 with a pulloff symbol. Bass clef, note G3 with a pulloff symbol.

Left hand fingering

Hand vibrato

Hammeron

Pulloff

Palm mute: Treble clef, notes G4 and A4 with a 'P.M.' symbol. Bass clef, notes G3 and A3 with a 'P.M.' symbol.

Bend: Treble clef, note G4 with a 'B' symbol. Bass clef, note G3 with a 'B' symbol.

Quick bend: Treble clef, note G4 with a 'B' symbol. Bass clef, note G3 with a 'B' symbol.

Pre-bend: Treble clef, note G4 with a 'B' symbol. Bass clef, note G3 with a 'B' symbol.

Release bend: Treble clef, note G4 with a 'R' symbol. Bass clef, note G3 with a 'R' symbol.

Unison bend: Treble clef, note G4 with a 'U.B.' symbol. Bass clef, note G3 with a 'U.B.' symbol.

Palm mute

Bend

Quick bend

Pre-bend

Release bend

Unison bend

Tremolo picking: Treble clef, notes G4 and A4 with a tremolo symbol. Bass clef, notes G3 and A3 with a tremolo symbol.

Trill: Treble clef, note G4 with a trill symbol. Bass clef, note G3 with a trill symbol.

Picked slide: Treble clef, notes G4 and A4 with a picked slide symbol. Bass clef, notes G3 and A3 with a picked slide symbol.

Legato slide: Treble clef, notes G4 and A4 with a legato slide symbol. Bass clef, notes G3 and A3 with a legato slide symbol.

Tremolo picking

Trill

Picked slide

Legato slide

Short slide up or down: Treble clef, notes G4 and A4 with a short slide symbol. Bass clef, notes G3 and A3 with a short slide symbol.

Pick slide: Treble clef, note G4 with a pick slide symbol. Bass clef, note G3 with a pick slide symbol.

Muffled strings: Treble clef, notes G4 and A4 with a muffled strings symbol. Bass clef, notes G3 and A3 with a muffled strings symbol.

Natural harmonic: Treble clef, note G4 with a natural harmonic symbol. Bass clef, note G3 with a natural harmonic symbol.

Short slide up or down

Pick slide

Muffled strings

Natural harmonic

Artificial harmonic: Treble clef, note G4 with an artificial harmonic symbol. Bass clef, note G3 with an artificial harmonic symbol.

Pinch harmonic: Treble clef, note G4 with a pinch harmonic symbol. Bass clef, note G3 with a pinch harmonic symbol.

Right hand tap: Treble clef, note G4 with a right hand tap symbol. Bass clef, note G3 with a right hand tap symbol.

Ghost note (partially implied): Treble clef, note G4 with a ghost note symbol. Bass clef, note G3 with a ghost note symbol.

Artificial harmonic

Pinch harmonic

Right hand tap

Ghost note (partially implied)

# BACK IN BLACK

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

E D A

Rhythm figure 1

T A B

E D A

end Rhythm figure 1

T A B

with Rhythm figure 1 (2 times)

E D A

1. Back in black...
2. See additional lyrics

I hit the sack,

I've been too long, I'm glad to be back, yes, I'm —

E D A

— let loose

from the noose, —

That's kept me hang-in' a - bout. — I keep

E D A

look - in' at the sky 'cause it's get - tin' me high. — For - get the hearse 'cause I'll nev - er die. I got

E D A

nine lives,

cat's eyes, A - bus - in' ev - 'ry one of them and run - nin' wild. 'Cause I'm

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A E B A B A E B A B G D A G A

back, yes I'm back... Well I'm back, yes I'm

Rhythm figure 2

G D A G A E B A B A E B A B

back. Well I'm back, back. Well I'm

1. 2.

To Coda

G D D

back in black, yes, I'm back in black. back in black.

end Rhythm figure 2

with Rhythm figure 3 (3 times)

B

B

T 7 (9) 5 8 7 (9) 9 9 8 10 11 10 8 10 8 9 7 9 12 12 14

D/E A/E A E A

B B B R B B

14 (16) 15 14 (16) 15 14 (16) 14 12 14 12 12 14 14 14 15 14 (16)

E D/E A/E E

3 3 3 3

hold bend

12 12 12 B B B B 12 B B 15 R B 12 13 14

15 (17) 15 (17) 15 (17) 15 (17) 15 12 12 14 (16) 15 14 (16) (16) 14 12 14 12 (14) 14

D/E A/E A E A

B B R B

12 14 14 12 14 (16) 14 (16) 14 12 14 14 15 (17) 12 15 12 12 12 14

E D/E A/E E

0 0 3 5 4 5 3 3 0 0 0 2 0 2 2 B 12 B 14 (16) 12 15 (17) 0

E D/E A/C# E A E A

Well I'm

B R B

0 5 3 3 5 0 0 2 3 0 0 0 2 14 (15) 14 12 14 (15) 14 (15) 14 12 14 (15)



Coda

♯ D E

back in — black. —

TAB

2 2 2  
3 3 3  
0 0 0

0 5 4 2 4 3 2 5 2 6 2 7

TAB

0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7

A E

TAB

0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7

A E B A B A E B A B

Well I'm back — back —

with Rhythm figure 2

TAB

0 5 4 2 4 3 2 5 2 6 2 7

G D A G A G D A G A E B A B A E B A B

back, \_\_\_\_\_ back, \_\_\_\_\_ back, \_\_\_\_\_ back, \_\_\_\_\_ Well I'm

G D A5

back in black, \_ Yes, I'm back in \_ black. \_ I wan-na say \_ it!

B B R

13 (15) 12 (13) 12 10 (12)

*Ad lib solo on repeats*

with Rhythm figure 3

5 3 3 5 3 2 2 3 0 0 0 2 12 12 14

*play 3 times and fade out*

5 3 3 5 3 2 2 3 2 0 0 2 B 12 B

15 (17) 12 12 15 (17)

### Additional Lyrics

2. Back in the back of a Cadillac  
 Number one with a bullet, I'm a power pack.  
 Yes, I'm in a bang with the gang,  
 They gotta catch me if they want me to hang.  
 'Cause I'm back on the track, and I'm beatin' the flack  
 Nobody's gonna get me on another rap.  
 So, look at me now, I'm just makin' my play  
 Don't try to push your luck, just get outta my way.

# FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)

YOUNG/YOUNG/JOHNSON

guitar 2

B 8va----- Bm B5 Bsus4

Rhythm figure 1 end Rhythm figure 1

T  
A  
B

guitar 1

B5 G5 D/F# E

with Rhythm figure 1 (4 times)

T  
A  
B

B5 G5 D/F# E

T  
A  
B

B5 B5/A G5 D/F# E5

T  
A  
B

B5 B5/A G5 D/F# E

T  
A  
B



## Bsus4

[illegible][illegible]

D/F# E B5 B5/A G5

To the gui - tar bite. — Yeah, yeah, —

D/F# E B D/A A E

Oh! — Stand up and be coun - ted, For

Rhythm figure 4

T									
A									
B									

G5 E B D/A A E

what you are a - bout to re - ceive. — We are the deal - ers, We'll

end Rhythm figure 4 with Rhythm figure 4 (3 times)

T									
A									
B									

G5 E B D/A

give you ev - 'ry - thing you need. — Hail, hail to the  
rock at dawn on the

A E G5 E

good times, 'Cause rock has got the right of way. — We  
front line, Like a bolt right out - ta the blue. — The

B D/A A E

ain't no leg - end, ain't no cause, — We're just liv - in'  
sky's a - light with gui - tar bite, — Heads will roll and

for\_\_ to - day. }  
rock\_\_ to - night. }

lute you. — For those a - bout — to rock,

[illegible]

2. with Rhythm figure 3

B5 B5/A G5 D/F# E

those a - bout\_ to rock, We sa - lute you.\_ For

with Rhythm figure 2

B5 B5/A G5 D/F# E

those a - bout\_ to rock, We sa - lute you, \_ and yes we do. For

those a - bout\_ to rock, We sa - lute you.

Handwritten musical notation for the second staff, continuing the melody. It starts with a treble clef and a key signature of two sharps (F# and C#). The melody continues with various notes and rests, including a measure with a "hold bend" instruction.

T			3	3	B
A	4	4	0	2	10 (12)
B	4	4	0	0	
	2	0			
			3	2	

A musical score for a vocal line in G major. The melody begins with a half note G4, followed by a quarter note A4, and a quarter note B4. A slur connects these three notes to a half note G4. This is followed by a whole rest. The melody then continues with a half note G4, a quarter note A4, and a quarter note B4. The lyrics "Ah, sa - lute!" are written below the notes. The key signature has one sharp (F#).

[illegible][illegible]



## Guitar solo

Chords: A, D/A, A, G, D, A, D/A, A

Tab: T 8 (10) 8 (10) 5 8 5 8 8 7 5 7 5 7

A 8 (10) 8 (10) 5 8 5 8 8 7 5 7 5 7

B 5 7

Chords: G, D, A, D/A, A

Tab: T B R 7 (9) 7 5 7 7 (9) 5 8 5 7 (9) 5 8 5 7 (9) 5 8 5 7 (9) 5

A 7 (9) 7 5 7 7 (9) 5 8 5 7 (9) 5 8 5 7 (9) 5 8 5 7 (9) 5

B 7 (9) 7 5 7 7 (9) 5 8 5 7 (9) 5 8 5 7 (9) 5 8 5 7 (9) 5

Chords: G, D, A, D/A, A

Tab: T 5 8 5 7 (9) 5 8 5 7 7 (8) 7 10 8 (9) 8 10 10 12

A 5 8 5 7 (9) 5 8 5 7 7 (8) 7 10 8 (9) 8 10 10 12

B 5 8 5 7 (9) 5 8 5 7 7 (8) 7 10 8 (9) 8 10 10 12

Chords: G, D, A, D/A, A

Tab: T R B B 12 12 (14) 12 12 12 (14) 13 (15)

A (13) 12 10 12 (13) 12 (13) 12 12 (14) 12 12 12 (14) 13 (15)

B (13) 12 10 12 (13) 12 (13) 12 12 (14) 12 12 12 (14) 13 (15)

hold bend -----

Chords: G, D, A, D/A, A

Tab: T B R B B B B 13 15 13 15 13 15 13 15

A (17) 13 13 (15) 13 10 13 (15) 13 (15) 13 (15) 13 15 13 15 13 15

B (17) 13 13 (15) 13 10 13 (15) 13 (15) 13 (15) 13 15 13 15 13 15

G D A D/A A G D

8va-----

T 10 12 (13) 12 10 11 10 10 12 (14) 10 12 (13) 8 8 9 7 5 7

A B

A D/A A G D B D/A

We're just a bat - ter - y for hire with a

8va-----

with Rhythm figure 4 (2 times)

T 5 7 7 7 20 (22) 20 (22) 20 (22)

A B

A E G5 E B D/A

gui - tar fire, Read - y and aimed at you. Pick up your balls and

T 5 7 7 7 20 (22) 20 (22) 20 (22)

A B

A E G5 E

load up your can - non, For a twen - ty - one gun sa - lute. For

T 5 7 7 7 20 (22) 20 (22) 20 (22)

A B

B5 G5 D

those a - bout to rock, Fire! We sa - lute

T 5 7 7 7 20 (22) 20 (22) 20 (22)

A B

U.B. U.B. U.B.

T 4 4 4 8 8 9 10 (12) 10 (12) 9 (11)

A B

A  
 B5  
 you. Oh, for those a - bout to rock,

U.B.  
 T 5  
 A 7 (9)  
 B 4  
 4  
 2

G5 D A B5  
 We sa - lute you. Those a - bout to rock, Fire!

U.B. U.B. U.B. U.B.  
 T 8 8 7 5  
 A 10 (12) 10 (12) 9 (11) 7 (9)  
 B 4  
 4  
 2

G5 D A B5  
 We sa - lute you. Ow!

U.B. U.B. U.B. U.B.  
 T 10 10 14 12  
 A 10 (15) 10 (15) 17 (19) 16 (17)  
 B 4  
 4  
 2

G5 D  
 Fire! We sa -

U.B. U.B. U.B. U.B. U.B.  
 T 10 10 10 10 10  
 A 10 (15) 10 (15) 10 (15) 10 (15) 10 (15)  
 B



A B5

- lute \_\_\_\_\_ you. \_\_\_\_\_

8va-----

hold bend-----

U.B. U.B. U.B. U.B. U.B. U.B. U.B.

9 9 9 9 9 7 7 7

12 (14) 12 (14) 12 (14) 12 (14) 12 (14) 10 (12) 10 (12) (12) (12) (12)

T A B

G5 D A

8va-----

hold bend-----

U.B. U.B. U.B. U.B. U.B. U.B. U.B.

7 7 7 7 7 5 5

10 (12) (12) (12) 10 (12) 10 (12) 9 (11) 7 (9) 7 (9)

T A B

B5 G5 D

We sa - lute \_\_\_\_\_ you. Come on, \_\_\_\_\_

8va-----

U.B. U.B. U.B.

7 7 10

10 (12) 10 (12) 10 (15)

T A B

A B5

Oh! For those a - bout\_ to rock,

8va-----7

U.B. 12 16 (17)

hold bend B B

G5 D A B5

We sa - lute\_ you. For those a - bout\_ to rock,

hold bend B B

1. G5 D A

We sa - lute\_ you. For

hold bend hold bend --4

B B B B B B B

2. A B5

you. Shoot! Shoot!

3

B B B B B B B

7 10 7 9 7 9 7 9

G5 D A B5

8va-----

hold bend-----

3

B

T 17 15 12 15 (17) 14 12 12 14 12 17 (19) (19) (19) (19) (19) (19) (19) (19) 17 17 15

A 16 14 15 15 15 17 (19)

B

G5 D A G5 D

We sa - lute you. We sa - lute

8va

B B B B B B B

17 (19) 17 (19) 17 (19) 17 17 (19) 17 14 17 (19) 17 (19) 17 (19)

T A B

A G5 D A

— you. We sa - lute you. —

8va

B B U.B. U.B. U.B.

17 22 (24) 22 19 22 (24) 22 (24) 15 14 10

17 (19) 16 (18) 12 (14)

T A B

B5 A5 G5 D/F# E B5

Fire!

T A B



# GIRLS GOT RHYTHM

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

*guitar 1*

D5 C5 A5 D5 C5 A5

Rhythm figure 1 end Rhythm figure 1

*guitar 2*

Rhythm figure 1a end Rhythm figure 1a

D5 C5 A5 D5 C5 A5

1. I've been a -

Rhythm figure 2 end Rhythm figure 2 Rhythm figure 3 end Rhythm figure 3

Rhythm figure 2a end Rhythm figure 2a Rhythm figure 3a end Rhythm figure 3a

with Rhythm figures 1 and 1a (8 times)

D5 C5 A5 D5 C5

round the world, I've seen a mil-lion girls.—

2. See additional lyrics

A5 D5 C5 A5

Ain't a - one of them got,— what my

D5 C5 A5 D5 C5

la - dy she's got.— She's steal - ing the spot - light,—

A5 D5 C5 A5 D5 C5

knocks me off my— feet.— She's e - nough to start a land - slide,

A5 D5 C5 A5

just a - walk - in' down the street. Wear - in'

D5 C5 D5 C5

dress - es so tight— and look - in' dy - na - mite,— a - bout to

Rhythm figure 4

end Rhythm figure 4 with Rhythm figure 4 (2 times)

B

T	3	3	3	3				
A	2	2	2	2	2	2	5 (6)	
B	0	0	0	0	2	4	4	5 (6) 7

Rhythm figure 4a

end Rhythm figure 4a with Rhythm figure 4a (2 times)

B

T	3	3	3	3				
A	2	2	2	2	0	2	3 (4)	0
B	0	0	0	0	0	2	3 (4)	0

blow me out... No doubt a - bout it, can't live with-out it. The

Rhythm figure 5 end Rhythm figure 5

Rhythm figure 5a end Rhythm figure 5a

with Rhythm figures 2 and 2a

girl's got a - rhy - thm. (Girl's got a rhy - thm.) The girl's got a - rhy - thm.

(Girl's got a - rhy - thm.) She's got the back seat a - rhy - thm. (Back seat a - rhy - thm.) The

girl's got a - rhy - thm. Ow!

1. D5 C5 A5 D5 C5 A5

She's like a

with Rhythm figures 2 and 2a

with Rhythm figures 3 and 3a

with Rhythm figures 2 and 2a (8 times)

[illegible][illegible][illegible]



with Rhythm figures 4 and 4a (3 times)

A5 D5 C5

8va-

TAB

with Rhythm figures 5 and 5a  
D5

C5

with Rhythm figures 2 and 2a  
D5 C5

No doubt a - bout it, can't \_ live \_ with - out it. The girl's got a - rhy - thm.

(Girl's got a - rhy - thm.) The girl's got a - rhy - thm. (Girl's got a - rhy - thm.) She's got the

back seat a - rhy - thm. (Back seat a - rhy - thm.) The girl's got a - rhy - thm. —

(Girl's got a - rhy - thm.) You know she's real - ly got the rhy - thm. (Girl's got a - rhy - thm.) She's got the

back seat a - rhy - thm. Ow! (Back seat a - rhy - thm.) Rock and Roll rhy - thm.

(Rock and Roll rhy - thm.) — Girl's got a - rhy - thm. —

with Rhythm figures 3 and 3a

#### Additional Lyrics

2. She's like a lethal brand, too much for any man.  
 She gives me first degree, she really satisfies me.  
 Loves me till I'm legless, achin' and sore.  
 Enough to stop a freight train or start the third world war.  
 You know I'm losin' sleep but I'm in too deep,  
 Like a body needs blood.

# HIGHWAY TO HELL

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

A D/F# G D/F# G

Rhythm figure 1

T	2	2	2	3	3	3	3	3
A	2	2	2	2	2	0	2	0
B	0	0	0	0	0	0	0	0

(2) 2 3 2 2 3

D/F# G D/F# A

end Rhythm figure 1

T	3	3	3	2	2	2	2	2
A	0	0	0	0	2	2	2	2
B	2	2	3	2	0	0	0	0

with Rhythm figure 1 (4 times)

D D/F# G D D/F# G D D/F# G D/F# A

Liv - in' eas - y,  
No — stop signs,

liv - in' free,  
speed lim - it;

Sea - son tick - et on a  
No - bod - y's gon - na

D D/F# G D D/F# G

one way ride. —  
slow me down. —

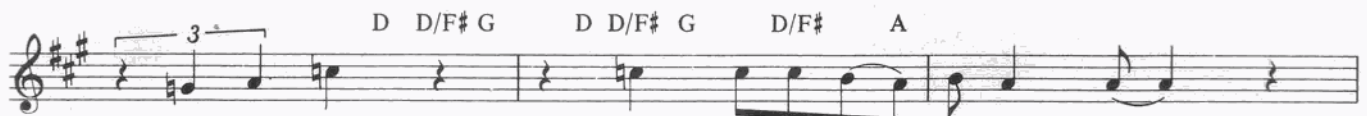
Ask - in' noth - in',  
Like a wheel,

leave me be.  
gon - na spin it.

D D/F# G D/F# A D D/F# G

Tak - in' ev - 'ry - thin' in my stride. —  
No - bod - y's gon - na mess me a - round.

Don't need rea - son,  
Hey, Sa - tan,



don't need rhyme.  
pay'n' my dues,

Ain't noth-in' I'd rath-er do.  
play-in' in a rock-in' band.

D D/F# G

D D/F# G

D D/F# G

D/F# E5



Go - in' down,  
Hey, mom-ma,

par - ty time...  
look at me...

My friends are gon - na  
I'm on my way to the



be there  
prom - ised

too...  
land...

I'm on the



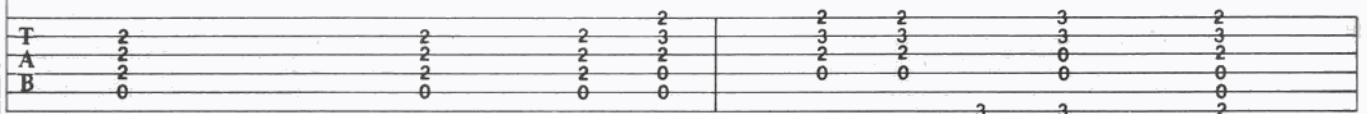
high - way to hell, —

on the



Rhythm figure 2 (lead guitar ad lib on D.S.)

end Rhythm figure 2



with Rhythm figure 2 (2 times)

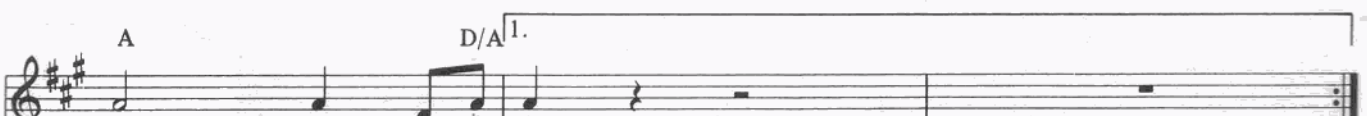
To Coda I  
To Coda II



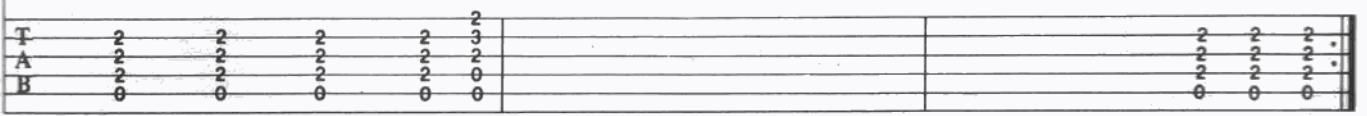
high - way to hell, —

I'm on the high - way to hell, —

I'm on the



high - way to hell. —





2. Dsus/A D/A

Mm. Don't stop me!

T 2 3 3 2  
A 2 3 3 2  
B 0 0 0 0

D/A Dsus/A D/A Dsus/A D/A Guitar solo

with Rhythm figure 2 (4 times)

T 2 3 3 2 3 3 3 2 2  
A 2 3 3 2 3 3 3 2 3  
B 0 0 0 0 0 0 0 0 0

B 5 B B  
7 (0) 5 7 (9) 5 5 7 (9) 5

B B R B R

T 5 5 5 5 5 7 (8) 7  
A 7 (9) 5 7 (9) 7 (8) 7  
B 7 7 5 (6) 4 (5) 4 2 3 0

*D.S. al Coda I*

I'm on the

hold bend

B 5 R B R

T 2 4 (6) 5 (6) 4 2 0 5 4 (5) 2 0 5 4 (5) 4 14 18

## Coda I

high way to...

*D.S. al Coda II*  
D/A

G

(12) (5)

T A B

## Coda II

high - way to hell — And I'm go - in' down — all the way —

A D/A Free time

T A B

on the high - way to hell. —

A

tr (12) (15)

T A B

# LET ME PUT MY LOVE INTO YOU

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

*guitar 1*  
(Em)

Rhythm figure 1

A5 (Em)

*guitar 2*

A5 (Em)

end Rhythm figure 1

The musical score is written for two guitars in 4/4 time, key of D major (indicated by two sharps). The first system shows guitar 1 playing a melody with a low E major chord (Em) indicated. Below the staff is a tablature for guitar 1 with three measures of a 'Rhythm figure 1' consisting of eighth notes: 5 4 5 / 7 5 7 / 5 4 5 / 7 5 7. The second system shows guitar 1 and guitar 2. Guitar 1 has a low A5 chord and an Em chord indicated. The third system shows guitar 2 with a low A5 chord and an Em chord indicated. The fourth system shows both guitars playing a final 4-measure phrase, with guitar 1 ending on a low A5 chord and guitar 2 ending on a low Em chord. The tablature for guitar 1 in the fourth system is: 5 4 5 / 4 2 / 5 4 5 / 7 5 7.

A5 (Em)

8 7 8  
9 7 9

Rhythm figure 2 end Rhythm figure 2

5 4 5 5 4 5 4 2  
7 5 7 7 5 7 5 0

Rhythm figure 2a end Rhythm figure 2a

5 4 5 5 4 5 4 2  
7 5 7 7 5 7 5 0

A (Em)

with Rhythm figures 2 and 2a

8 7 8 8 7 8 7 2  
9 7 9 9 7 9 7 0




  
 Fly - in' on a free — flight, driv - in' all — night With my ma - chin - er - y, —


  
 Rhythm figure 3  
 with Rhythm figure 1


  
 T  
 A  
 B

(Em)

'Cause I, I got the pow - er an - y hour, \_\_\_\_\_

T  
B

5 4 5  
7 5 7  
0 0 0

5 4 5  
7 5 7  
0 0 0

5 4 5  
7 5 7  
0 0 0

blown\_ to piec - es, With my ar - til - ler - y. Oh, I'll

A5 (Em)

\_ be guid - in', we'll be rid - in', Uh, give a what you got to me.\_

Rhythm figure 4

5 4 5 5 4 5 4 5 2 2 2 2

7 5 7 7 5 7 5 0 0 0 0

(Em) A

\_ Don't you strug- gle, Don't you fight, \_

end Rhythm figure 4 Rhythm figure 5

0 2 4 3 4 0 0 2 4 3 4 0 2 0 0 2 0 0 2 4 3 4 0

2 0 0 0 2 2 0 0 0 2 0 0 0 0

Rhythm figure 5a

2 0 0 0 2 0 2 2 2 2 2 2 2 2

(Em) A5 (G) A5

Don't you wor - ry, 'Cause it's your turn to - night.

end Rhythm figure 5

end Rhythm figure 5a

D5/A      A5      E5                  D/A      A5      E5

Let me put my love in - to you\_\_ babe,      Let me put my love on the line.\_\_

Rhythm figure 6

D5/A A5 E5

Let me put my love in - to you — babe, Let me

D/A A (Em)

cut your cake with my knife. —

lead guitar

Rhythm figure 7

end Rhythm figure 6 with Rhythm figures 2 and 2a

A5 (Em)

Ow!

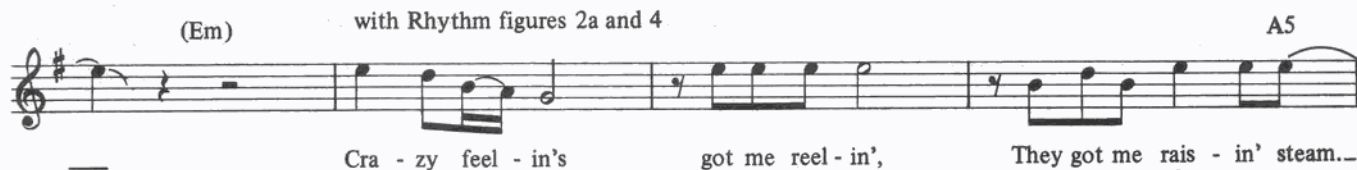
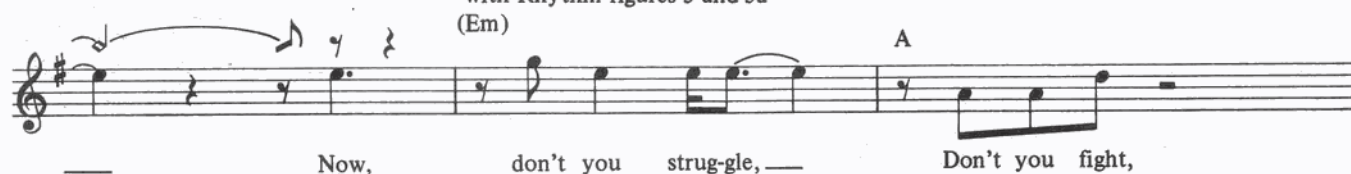
end Rhythm figure 7



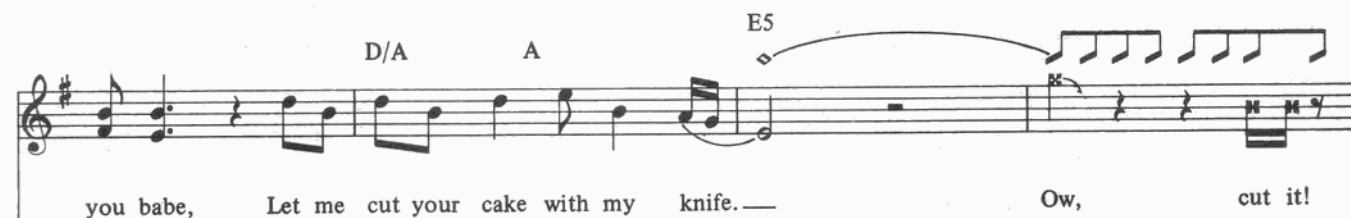
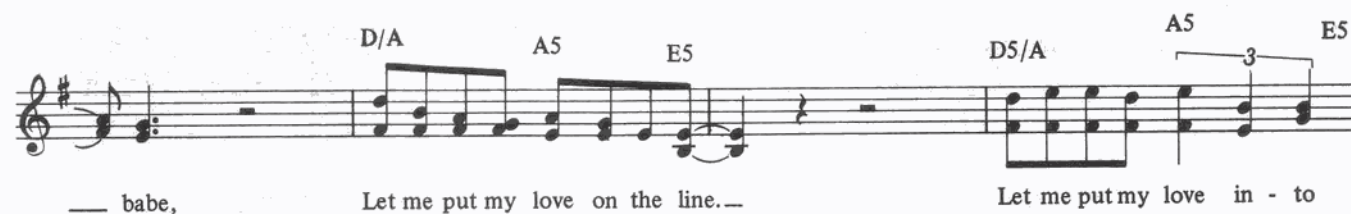
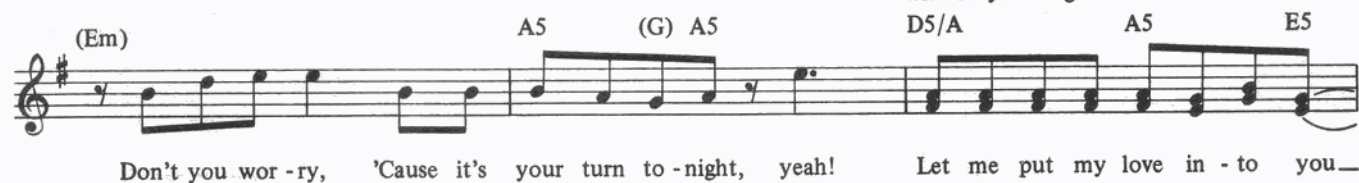
with Rhythm figures 2, 2a and 7



(Em) with Rhythm figures 2a and 4

with Rhythm figures 5 and 5a  
(Em)

with Rhythm figure 6



Guitar solo

[illegible]

E5 A5 E5

8va

A5 G A5

*ad lib solo (14 bars)*  
with Rhythm figure 6  
D5/A A5 E5

Let me! Let me, oh! Let me put my love in - to you, babe,

15ma - 7

P.H.

D/A A5 E5 D5/A A5 E5

Let me put my love on the line. Let me put my love in - to you babe, Let me

(Em)

D/A A D5/A A5 E5

cut your cake with my knife. Oh, let me put my love in - to you babe,

with Rhythm figure 6 (first 6 bars)

D/A A (Em) D5/A A5 E5

Let me put my love on the line. Let me put my love in - to you babe,

D/A A5 (Em)

Let me give it all. \_\_\_\_ Let me give it all. \_\_\_\_ To you!

hold bend

B B

15 (17) 15 (17) (17) 9

D/E A5

To you! Get it on!

ritard.

B

9 8 7 8 9 7 9 7 (9) 5 5 5 0 5 0 5 0 5 0 5 0 5 0 5 0 5 5

2 2 0

5 4 5 4 2 2

7 5 7 5 0 0

0 0 0 0 0



# LOVE AT FIRST FEEL

MALCOLM YOUNG/ANGUS YOUNG/BON SCOTT

**guitars 1 and 2**

A5

G5

D

A5

Rhythm figure 1

end Rhythm figure 1

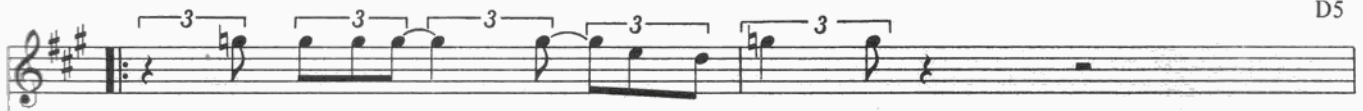
guitar 1

G5

D

E5

guitar 2

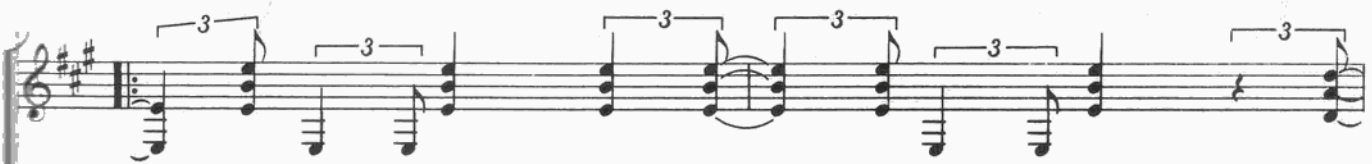
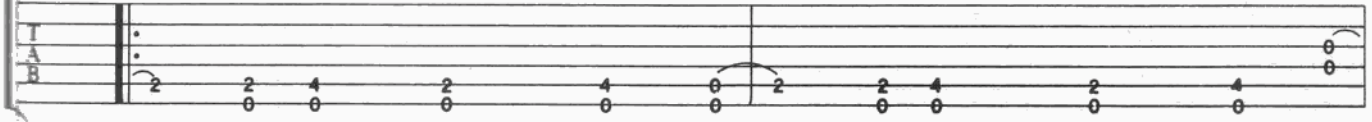


1. You nev - er told\_  
2. See additional lyrics

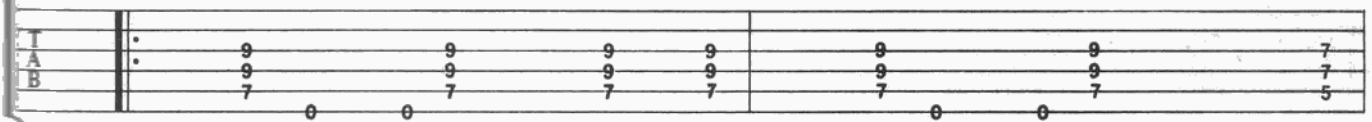
me\_ where you came from,



Rhythm figure 2



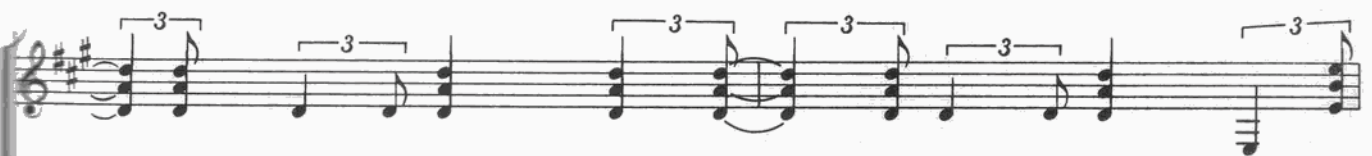
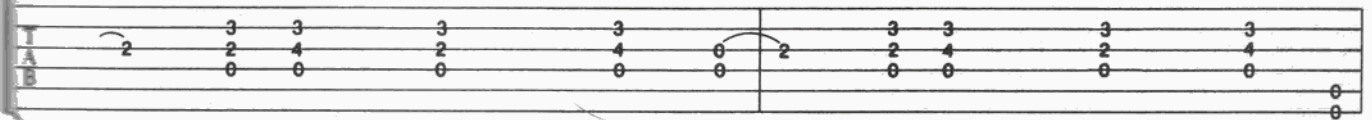
Rhythm figure 2a



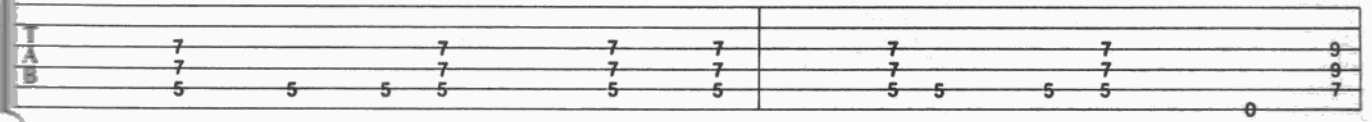
You nev - er told\_ me your name, \_



end Rhythm figure 2



end Rhythm figure 2a



with Rhythm figures 2 and 2a (2 times)

E5 D5

I did - n't know if you were le - gal ten - der, but I'd spend\_ it just the same...

E5 D5

And I did - n't know\_ it could hap - pen to me,

with Rhythm figure 1 (3 times)

A5

But I fell in love in the first de - gree. It was love\_ at first feel.

D A5 G5 D A5

Love\_ at first feel. Yeah, love\_

G5 D 1. A5

at first feel. First touch was too much,

guitars 1 and 2

T  
A  
B

G5 D E5 2. A5 G5 D

ow! Feels\_ good\_ just like I knew it would, ha, ha.

T  
A  
B

Guitar solo

A5

*guitar 1*

[illegible]

*guitar 2*

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The melody is written in eighth notes, with triplets indicated by a bracket and the number "3". The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line is written in eighth notes, with some notes beamed together. The music is divided into two measures by a vertical line. The first measure contains the first six notes of the melody and bass line, and the second measure contains the remaining six notes. The melody ends with a double bar line and a repeat sign.

[illegible]

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melody with several triplet markings (indicated by a '3' over a bracket) and a final triplet. The lower staff is in bass clef and contains a bass line with various note values, including eighth and sixteenth notes, and rests.



8va----- E5

T 15(17) 15(17) 15(17) 15(17) 17 17 20(22) 20(17) 20(22) 20(20) 20(22) 15(17)

A

B

T

A 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 2 0

B 0

D5 A5

P.M.

T 15 12 14 14 12 12 12 12 12 12 12 12 10(13) 9(12) 8(11) 7(10) 8 5 7 0 0

A 12 14 12 14 12

B 0 14 0

T

A 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 4 0 2 2 4 2 2 0

B 0

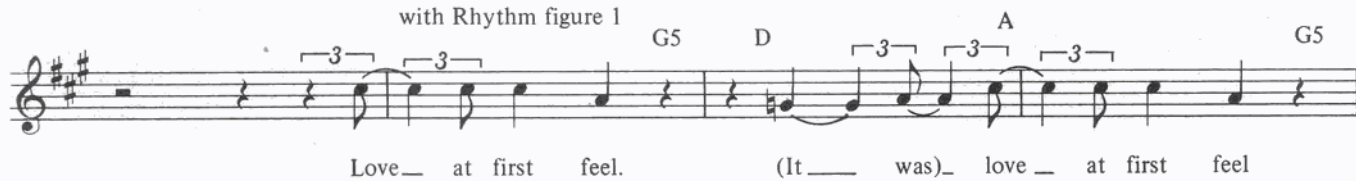
First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with triplets and eighth notes, marked with "8va-" and "3". Chord symbols G5, D, A5, G5, D, A5 are placed above the staff. The bottom staff is in bass clef and contains a bass line with triplets and eighth notes, marked with "B" and "R". Fingering numbers 15 (17) and 15 are present.

Second system of musical notation. The top staff is in treble clef and contains a melodic line with triplets and eighth notes. The bottom staff is in bass clef and contains a bass line with triplets and eighth notes. Fingering numbers 3, 2, 0, and 2 are present.

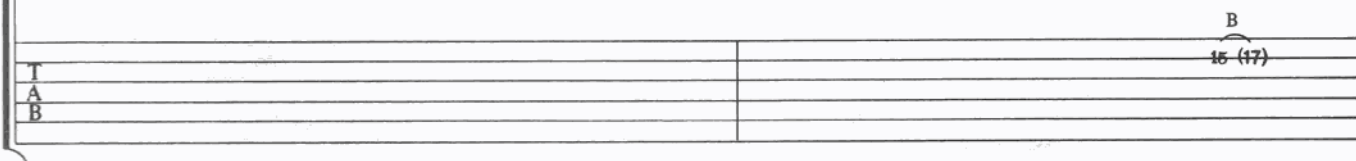
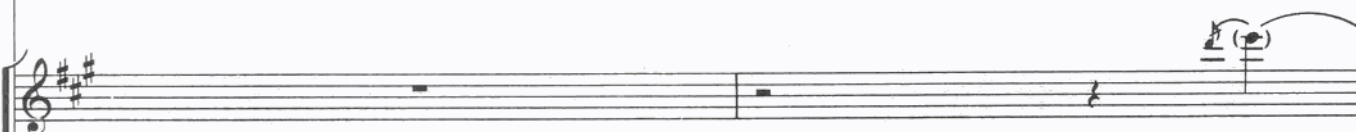
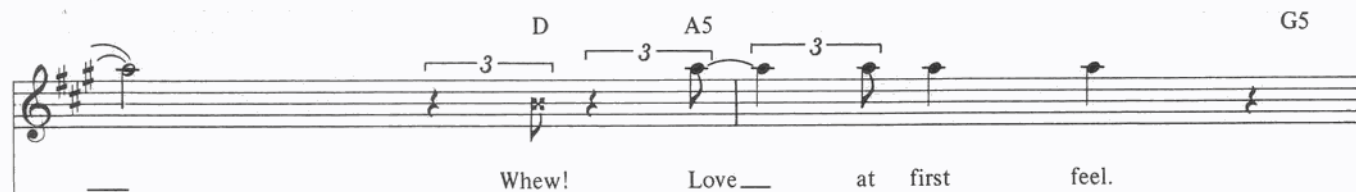
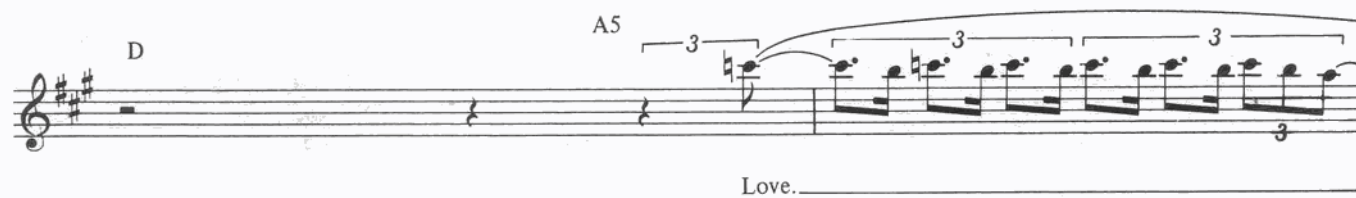
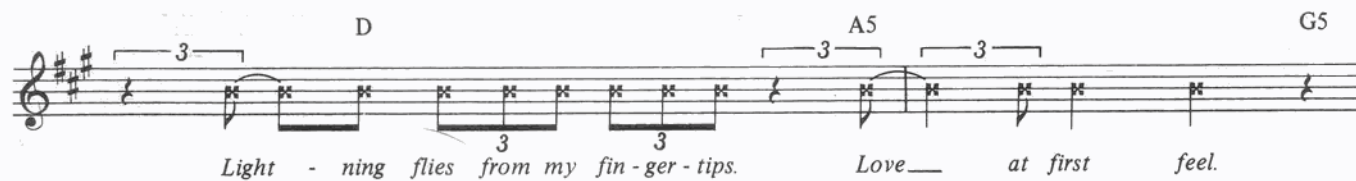
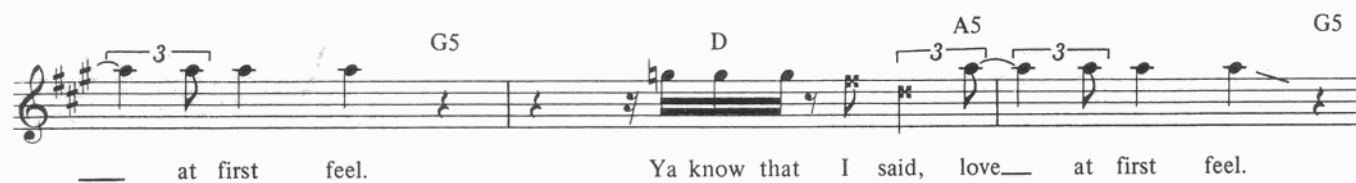
Third system of musical notation. The top staff is in treble clef and contains a melodic line with triplets and eighth notes, marked with "8va-" and "3". Chord symbols G5, D, A5 are placed above the staff. The bottom staff is in bass clef and contains a bass line with triplets and eighth notes, marked with "B" and "R". Fingering numbers 15 (17) and 15 are present.

Fourth system of musical notation. The top staff is in treble clef and contains a melodic line with triplets and eighth notes. The bottom staff is in bass clef and contains a bass line with triplets and eighth notes. Fingering numbers 3, 2, 0, and 2 are present.

with Rhythm figure 1



with simile background vocals to end

B  
16 (17)

8va----- G5 D A5 G5

A5

hold bend

15 R (17) 15 13

17 B 17 20(22)

17 B 17 20(22)

D A5 G5 D A5 G5

8va-----

17 B 20(22) 20

20(22) B 20 17

17 B 20(22) 20

D A5 G5 D A5 G5

8va-----

hold bend

20 B (22) 20 17

20 20(22) B (22) 20 20(22) 20

17 17 17 20 17 17 19 17 19

fade out

#### Additional Lyrics

2. They told me it was disgustin,  
 They told me it was a sin,  
 They saw me knocking on your front door,  
 Saw me smile when you let me in.  
 You and me, baby, we's all alone.  
 Let's get something goin', while your mom and dad ain't home.



# MONEYTALKS

ANGUS YOUNG/MALCOLM YOUNG

G Gsus2 GGsus2 Csus2 GGsus2 GGsus2 Csus2

Rhythm figure 1 end Rhythm figure 1

T	3	3	3	3	1	1	1	1	1	3	3	3	3	1	1	1	1
A	4	2	4	2	0	4	2	0	2	4	2	4	2	0	4	2	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	3	3	3	3	3					3	3	3	3	3			

Rhythm figure 1a end Rhythm figure 1a

T	7	5	7	5	8	7	5	5	8	7	5	7	5	8	7	5	8
A	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	10	8
B	7	7	7	7	9	7	7	7	7	7	7	7	7	9	7	7	7

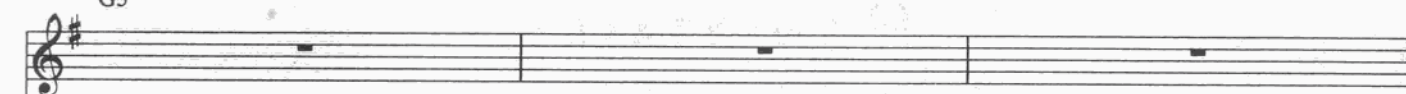
G Gsus2 G Gsus2 Csus2 G Gsus2 G Gsus2 D5

Yeow!

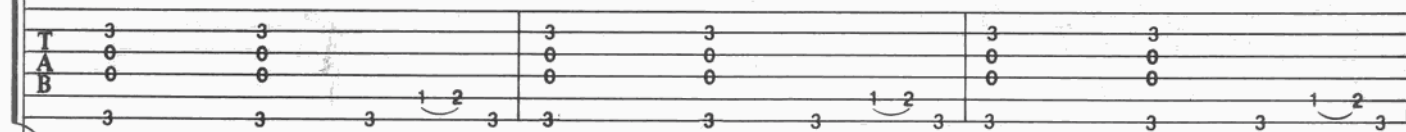
T	3	3	3	3	1	1	1	1	1	3	3	3	3	3			
A	4	2	4	2	0	4	2	0	2	4	2	4	2	2			
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0			
	3	3	3	3	3					3	3	3	3	3			

T	7	5	7	5	8	7	5	5	8	7	5	7	5	3			
A	8	8	8	8	8	8	8	8	8	8	8	8	8	0			
B	7	7	7	7	9	7	7	7	7	7	7	7	7	0			

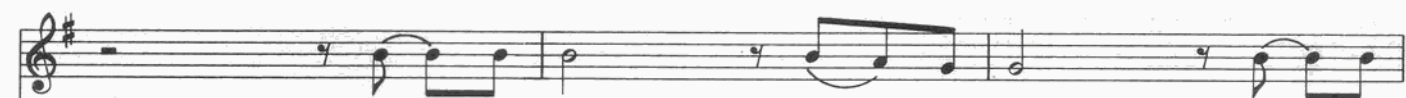
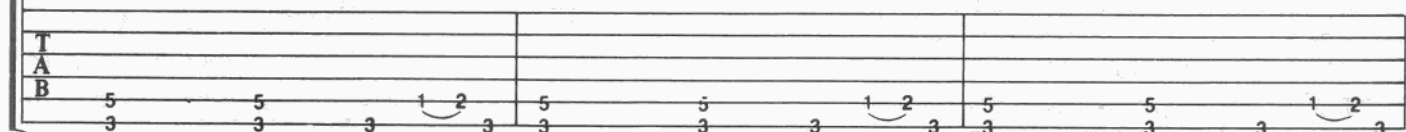
G5



Rhythm figure 2



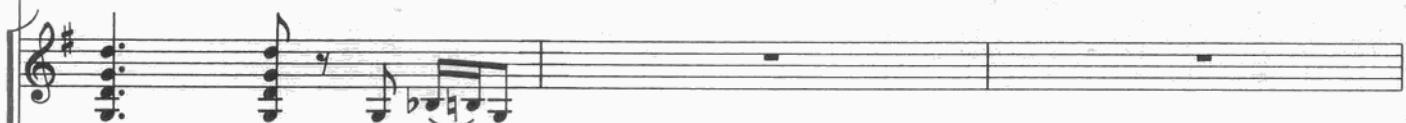
Rhythm figure 2a



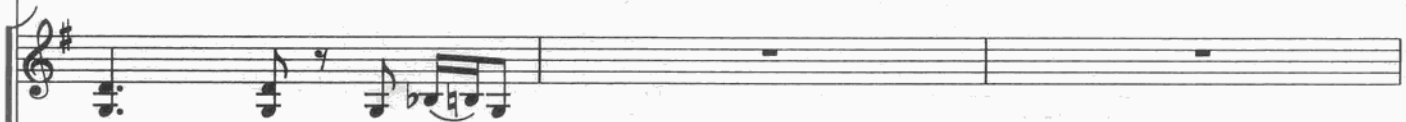
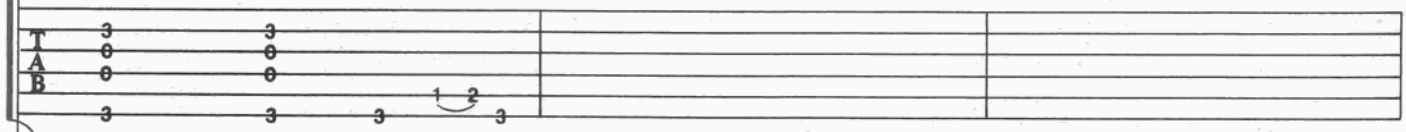
Tai - lored suits,

chauf - feured cars,

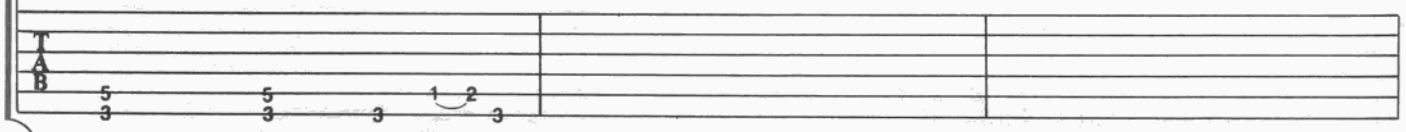
Fine— ho-

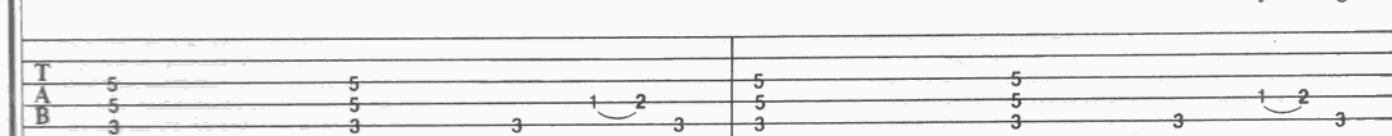
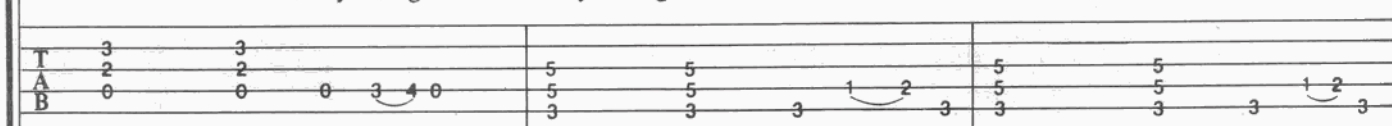
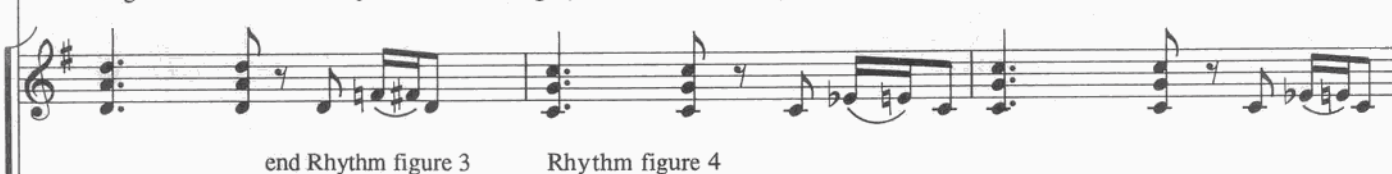
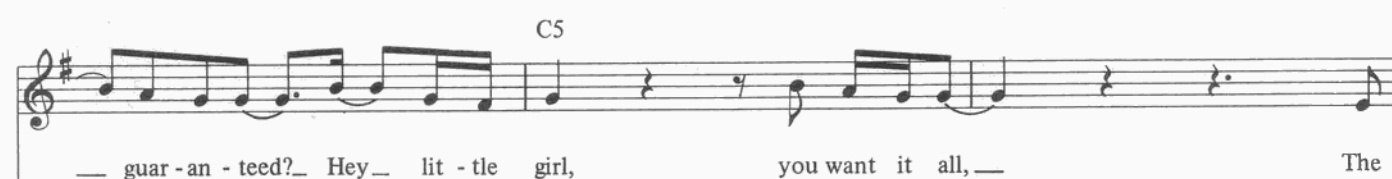
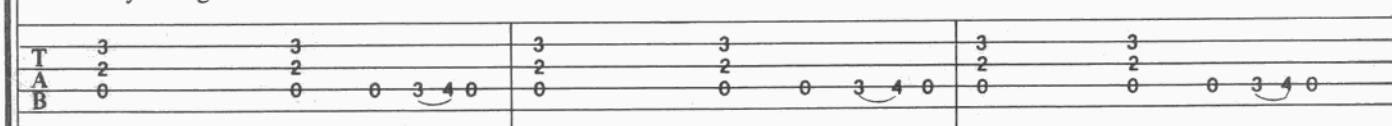


end Rhythm figure 2 with Rhythm figure 2 and 2a (2 times)



end Rhythm figure 2a





G C5

Come on, come on, lov - in' for the mon - ey,

Rhythm figure 5  
with Rhythm figure 1a

T	3	3	3	3	1	1	1	1	1
A	4	2	4	2	0	0	0	0	0
B	0	0	0	0	3	3	3	3	3
	3	3	3	3					

Rhythm figure 5a

T	3	3	3	3	1	1	1	1	1
A	4	2	4	2	0	4	2	0	2
B	0	0	0	0	0	3	3	3	3
	3	3	3	3	3	3	3	3	3

G D5

Come on, come on, lis - ten to the mon - ey talk.

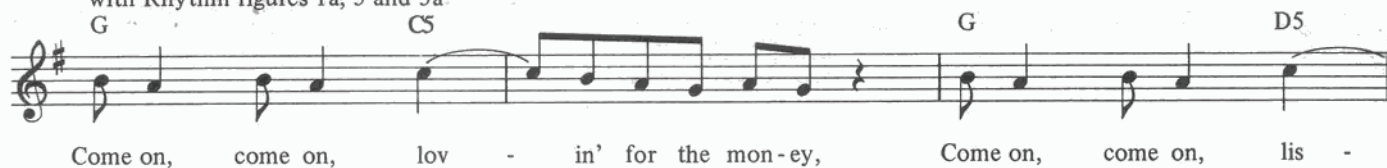
end Rhythm figure 5

\*pick scratch this time only

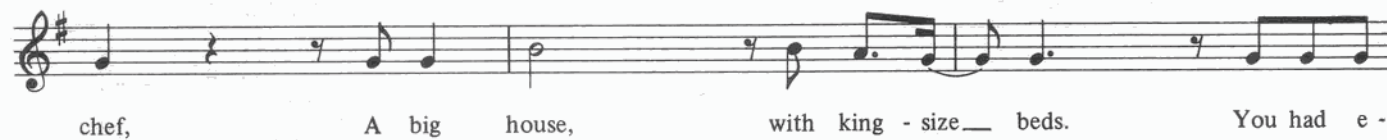
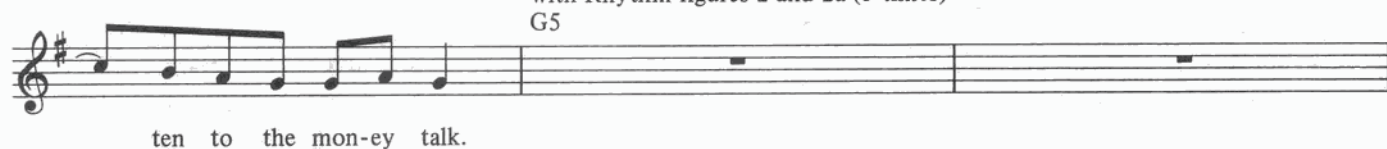
end Rhythm figure 5a

T	3	3	3	3	3	3	3	3	3
A	4	2	4	2	0	5	4	2	0
B	0	0	0	0	0	0	0	0	0
	3	3	3	3					

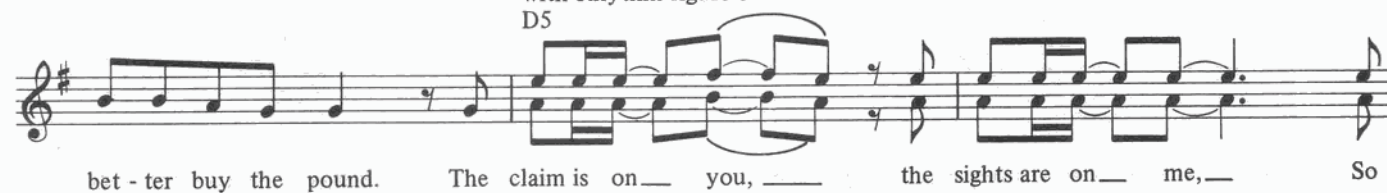
with Rhythm figures 1a, 5 and 5a.



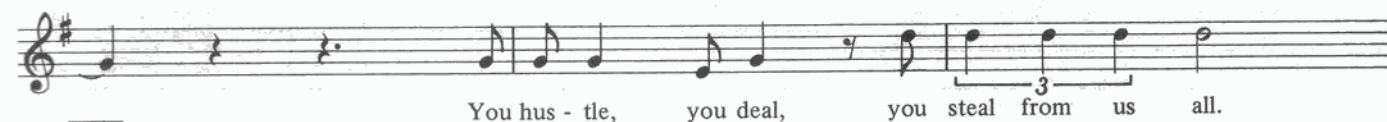
with Rhythm figures 2 and 2a (3 times)



with Rhythm figure 3



with Rhythm figure 4





with Rhythm figures 1a, 5 and 5a (2 times)

G C5 G D5

Come on, come on, lov - in' for the mon-ey, Come on, come on, lis -  
(Mon - ey talks.)

G C5

ten to the mon-ey talk. Come on, come on, lov - in' for the mon-ey.  
(Mon - ey talks.) (Mon - ey

G D5 To Coda

Come on, come on, lis - ten to the mon - ey, talk.  
talks.) (Mon - ey

D5

Mon-ey talks. Yeah! \_\_\_\_\_

lead guitar

B (7) (6) 3 2 0

G5

Yeah!

with Rhythm figures 2 and 2a (2 times)

B U.B. U.B. B B R

6 (7) 3 3 3 6 (7) 3 6 (7) 3 5 (6) 5 (6) 5 3 5 3

5 (6) 5 (7) 5 (6) 5 (6) 5 3 5 3

5 3 5 3 5 3 3 6 3 5 3 5 6(7) 3

B

hold bend

B R B R B R B R B R B

6(7) 5 3 5 3 12 12 14 (15) 15 (15) 14 (15) 15 14 (15) 15 14 (15) 15 14 12 12 14 14

D5

with Rhythm figure 3

15 16 12 12 14 12 12 17 12 12 12 15 12 14 (15)

B

B B B

15 14 (15) 15 14 (15) 15 14 (15) 12 10 12 10 5 7 5 5

C5

with Rhythm figure 4

7 5 5 3 3 5 3 5 3 3 15 14 (15)

B

G Csus2

Mon - ey

Rhythm figure 6  
with Rhythm figure 1a (2 times)

T	3	3	3	3	1	1	1	1	1
A	4	4	4	4	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0
	2	2	2	2	3	3	3	3	3

The musical score is for a piece titled "Be this end Rhythm figure 6". It is written for a guitar, indicated by the "Csus2" (Capo 2) marking at the beginning. The key signature has one sharp (F#), and the time signature is 3/4. The melody is written on a single staff in treble clef. The lyrics "talks." and "Be this" are placed under the first two measures. The final measure of the melody is marked "end Rhythm figure 6". Below the melody, there is a guitar tablature section with three staves (T, A, B) and a fourth staff for fret numbers. The tablature shows the following fret numbers for each measure:

Measure	T (Treble)	A (Acoustic)	B (Bass)	Fret
1	3	4	0	2
2	3	4	0	2
3	3	4	0	2
4	3	4	0	2
5	1	0	3	2
6	1	0	3	2
7	1	0	3	2
8	1	0	3	2
9	1	0	3	2

with Rhythm figure 6

G Csus2 G Csus2 D.S.<sup>al Coda</sup>

way. Mon-ey talks. Come on, come on.

Coda with Rhythm figures 1a, 5 and 5a (2 times)

G C5 G D5

talks.) Mon - ey talks.

*backing vocals*

Come on, come on, lov - in' for the mon-ey, Come on, come on, lis -

G C5

Mon-ey talks, talks, talks. Oh, here it

ten to the mon-ey talk Come on, come on, lov - in' for the mon ey,

G D5

comes. Yeah, \_\_\_\_\_ yeah, yeah!

Come on, come on, lis - ten to the mon - ey talk.

G5

Mon - ey talk.

Mon - ey talk.

# NIGHT PROWLER

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

Tune down ½ step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Slow rock ♩ = 63

Intro

A5  
guitar 1

D5

Csus2

D5

A5

D5

Intro guitar 1

f

T 2 3 3 3 2 3

A 2 2 0 0 2 0

B 0 0 3 0 0 0

Csus2

D5

T 2 3 3 3 2 3

A 2 2 0 0 2 0

B 0 0 3 0 0 0

A5

D5

Csus2

D5

guitar 2

f

hold bend -----

B

R

T 8 (10) (10) (10) 8 5

A 8 (10) (10) (10) 8 5

B 8 (10) (10) (10) 8 5

guitar 1

Rhythm figure 1

let ring -----

end Rhythm figure 1

T 2 3 3 3 2 3

A 2 2 0 0 2 0

B 0 0 3 0 0 0

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*guitar 2*

A5 D5 Csus2 D5

with Rhythm figure 1 (2 times)

B

A5 D5 Csus2 D5

B B T R T B R

*guitar 2*

A5 D5 Csus2 Dsus2

T B R T B R B B R

*guitar 1*

*guitar 1*

A5 D G D

Rhythm figure 2

A5 D G D

Some

end Rhythm figure 2

T A B 2 4 0 5 0 0 0 2 4 5

Verse 1  
with Rhythm figure 2

A5 D G D

wea - ry clock - strikes mid - night, — And there's a

A5 D G D

full moon - in the sky. — Ya hear a dog bark —

with Rhythm figure 2 (first 3 bars)

A5 D G D

— in the dis - tance, — Ya hear

A5 D G D

some - one's ba - by cry. — A

T A B 0 0 0 2 4 5 0 3 0 3

A5 D G D

rat runs down the al - ley, And a chill runs down your spine. And

Rhythm figure 3 end Rhythm figure 3

2 2 4 0 0 5 0 5 0 3

with Rhythm figures 3 (3 times)

A5 D G D

some - one walks a - cross your grave, And ya wish the sun would shine, 'Cause

A5 D G D

no one's gon - na warn ya, And no one's gon - na yell at - tack. And

A5 D G D

you don't feel the steel, Till it's hang - in' out your back, I'm your

Chorus  
with Rhythm figure 1 (3½ times)

A5 D5 Csus2 D5

night (Night prowl - er, I sleep in the day.)

A5 D5 Csus2 D5



Night (Night prowl - er, get out of my way.) Yeah, I'm your

A5 D5 Csus2 D5

night (Night prowl - er, watch out to - night.) Yes, I'm the

The image shows a musical score for the song "The Rose Tree". It consists of a vocal line and a guitar accompaniment line. The vocal line is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is simple and consists of a single note, G4, repeated throughout. The guitar accompaniment is written in a 3/4 time signature and features a rhythmic pattern of eighth and sixteenth notes. The guitar part is written in a key signature of one sharp (F#) and a 3/4 time signature. The guitar part is written in a key signature of one sharp (F#) and a 3/4 time signature. The guitar part is written in a key signature of one sharp (F#) and a 3/4 time signature.

B ~~~~~	B    B        B                    R                    ~~~~~
T A B	

A5 D5 Csus2 D5

hold bend ----- 1 hold bend ----- 1

B B B

7 (6) 8 (10) (10) (10) (10) 12 (15) (15) (15)

T A B

3 3 3 3 3 3 3 3 3 3 3 3  
0 0 0 0 0 0 2 2 2 2 2 2  
3 3 3 3 3 3 0 0 0 0 0 0

Verse 2

A5 A6 A7(no 3rd) A6

scared to turn your light out, 'Cause there's some- thin' on your mind... Was that a:

P.M.

Rhythm figure 4 with Rhythm figure 2 (4 times) end Rhythm figure 4

P.M.

T A B

2 2 2 2 4 4 4 4 5 5 5 5 4 0 3  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 3

A5 with Rhythm figure 4 (3 times) A6 A7(no 3rd) A6

noise out-side the win-dow, What's that shad-ow\_ on the blind?\_ As you

A5 A6 A7(no 3rd) A6

lie there na- ked like a bod-y \_ in a tomb, Sus-

A5 A6 A7(no 3rd) A6 D.S. al Coda 10

pend- ed an- i- ma- tion as I slip in - to your room. I'm your



Coda

A5  
guitar 2

D5

Csus2

D5

with Rhythm figure 1 (4 times)

B ~~~~~ R B R B ~~~~~ R B R B R B R B ~~~~~

T	7 (9)	(9) (8) (9) (8)	(9) (8) (9) (8) (9) (8) (9)	(8) (9)	5	5
A						
B						

A5

D5

Csus2

D5

B  
8 (10)B  
8 (10)

8 5 3 5 0 3 3 5

5

A5

D5

Csus2

D5

3 3 3 3

hold bend -----

B ~~~~~ R B R B ~~~~~ R B R B ~~~~~

T	7 (9)	(9) 7 (9) 7	(9) 7 (9) 7 (9)	(9) (9) (9) (9)	(9) (9) (9) (9)	(9) (9) (9)
A						
B						

A5

D5

Csus2

D5

3 3

(9) (9) (9) (9)

B  
8 (10)

5 3 0 8 5 0 5 3 0

5 3 0

5 2 0

5 2 0 2 5

5

3



with Rhythm figure 1 (1½ times)

[illegible]

Csus2 D5 D.S. al Coda II

I'm your

hold bend - - - - -

B 8 (10) (10) (10) (10) (10) (10) (10) (10) (10)

B 7 (8) 7 (8) 7 (8)

*guitar 1*

The musical score for guitar 1 is written in treble clef with a key signature of three sharps (F#, C#, G#). The notation consists of a series of chords, each represented by a vertical line with dots indicating the notes. Below the staff is a tablature section with three lines labeled T, A, and B, containing fret numbers. The fret numbers are as follows:

Measure	T	A	B
1	3	0	3
2	3	0	3
3	3	0	3
4	3	0	3
5	3	0	3
6	3	0	3
7	3	0	3
8	3	0	3
9	3	0	3
10	3	0	3
11	3	0	3
12	3	0	3
13	3	0	3
14	3	0	3
15	3	0	3
16	3	0	3
17	3	0	3
18	3	0	3
19	3	0	3
20	3	0	3
21	3	0	3
22	3	0	3
23	3	0	3
24	3	0	3
25	3	0	3
26	3	0	3
27	3	0	3
28	3	0	3
29	3	0	3
30	3	0	3
31	3	0	3
32	3	0	3
33	3	0	3
34	3	0	3
35	3	0	3
36	3	0	3
37	3	0	3
38	3	0	3
39	3	0	3
40	3	0	3
41	3	0	3
42	3	0	3
43	3	0	3
44	3	0	3
45	3	0	3
46	3	0	3
47	3	0	3
48	3	0	3
49	3	0	3
50	3	0	3
51	3	0	3
52	3	0	3
53	3	0	3
54	3	0	3
55	3	0	3
56	3	0	3
57	3	0	3
58	3	0	3
59	3	0	3
60	3	0	3
61	3	0	3
62	3	0	3
63	3	0	3
64	3	0	3
65	3	0	3
66	3	0	3
67	3	0	3
68	3	0	3
69	3	0	3
70	3	0	3
71	3	0	3
72	3	0	3
73	3	0	3
74	3	0	3
75	3	0	3
76	3	0	3
77	3	0	3
78	3	0	3
79	3	0	3
80	3	0	3
81	3	0	3
82	3	0	3
83	3	0	3
84	3	0	3
85	3	0	3
86	3	0	3
87	3	0	3
88	3	0	3
89	3	0	3
90	3	0	3
91	3	0	3
92	3	0	3
93	3	0	3
94	3	0	3
95	3	0	3
96	3	0	3
97	3	0	3
98	3	0	3
99	3	0	3
100	3	0	3

with Rhythm figure 1 (3½ times)

## Coda II

Coda II

with Rhythm figure 1 (3½ times)

A5 D5

Csus2 D5

you torn out the light. I'm your night (Night prowl - er, oh.  
prowl - er, oh.

let ring - - - -

TAB

Csus2 D5 A5 D5 Csus2 D5

break down your door. I'm your night prowl - er. I'm the  
(Night prowl - er, crawl - in' 'cross your floor.)

night (Night prowl - er, yes I will.  
prowl - er, make a mess of you.)

A5 D5 Csus2

Night (Night prowl - er, and I'm tel - in' this to you, There ain't noth-in',  
prowl - er. )

let ring - - - -

TAB

D5 A5

There ain't noth-in', oh! A - noth-in' you can do.

TAB

# RIDE ON

MALCOLM YOUNG / ANGUS YOUNG / BON SCOTT

Slowly

C F C F C F

Rhythm figure.1

T	1	1	1	1	1	1
A	0	2	0	2	0	2
B	2	3	2	3	2	3
	3	3	3	3	3	3

C F C F

1. It's an - oth - er lone - ly eve - nin'—  
2. See additional lyrics

end Rhythm figure 1 Rhythm figure 2

T	1	1	1	1
A	0	2	0	2
B	2	3	2	3
	3	3	3	3

C F Bb

In an - oth - er lone - ly town,—

T	1	1	3
A	0	2	3
B	2	3	3
	3	3	1



F Bb G C

But I ain't too young to wor-ry, And I

2 3 3 1 | 3 3 1 | 4 5 5 3 | 5 5 3

Bb F C F

ain't too old to cry, — When a wom-an gets me down...

3 3 1 | 2 3 1 | 1 0 2 3 | 1 2 3

<sup>1</sup>C F <sup>2</sup>C F

2. Got an- Um, that's why I'm

1 0 2 3 | 1 2 3 | 1 0 2 3 | 1 2 3

end Rhythm figure 2

F5 F#5

lone - ly, I'm so lone - ly, But I

Rhythm figure 3

G5 F C

know what I'm gon - na do. I'm gon - na ride on, —  
(Ride on, —

end Rhythm figure 3

G F C

ride ride on. — on. — ) (Ride on, —

Rhythm figure 4

Bb F C

Stand - ing on the edge of the road, — ride on. — ) thumb in the air. (Ride on, —

The musical score is written for guitar and includes vocal lines. It consists of four systems of music. Each system has a vocal line in treble clef, a guitar line in treble clef, and a guitar line in bass clef. Chord diagrams are provided for various chords: F5, F#5, G5, F, C, G, Bb, and C. Rhythm figures are indicated: 'Rhythm figure 3' and 'end Rhythm figure 3' in the first system, and 'Rhythm figure 4' in the second system. The lyrics are: 'lone - ly, I'm so lone - ly, But I know what I'm gon - na do. I'm gon - na ride on, — (Ride on, — end Rhythm figure 3 ride ride on. — on. — ) (Ride on, — Stand - ing on the edge of the road, — ride on. — ) thumb in the air. (Ride on, —'. The guitar line in the bass clef shows fingerings for the left hand (1-3, 2-4, 3-5) and the right hand (1-3, 2-4, 3-5).

G5

One of these days \_\_\_\_\_ I'm \_\_\_\_\_ ride gon-na change my e - vil ways, huh.  
on. \_\_\_\_\_ )

1 3  
0 0  
2 0  
3 3 0

F

So then I'll just keep run - nin' 'round. \_\_\_\_\_

guitar 1

B  
16 (17)

guitar 2

2  
3  
3  
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

C F C F

with Rhythm figure 1

B B R B 15 B  
15 (17) 13 15 (16) 15 (17) 15 (17) 13 15 14

Broke an - oth - er\_ prom-ise, An' I\_

with Rhythm figure 2 (2 times)

\_ broke an - oth - er heart, But I

ain't too young to re - al - ize\_ That I ain't too old to try, Try to

get back to the start.\_ And it's an -

oth - er red light night - mare. Whoa, an -

oth - er\_ red light street, And I

G C B $\flat$  F

ain't too old to hur - ry, 'Cause I ain't too old \_\_\_\_\_ to die, \_\_\_\_\_ But I

C F C F

sure\_\_ am hard to beat.\_\_\_\_\_ But I'm

with Rhythm figure 3.

F5 F#5

lone - ly, Lord, I'm lone - ly,

G5 F C

What am I gon - na do?

with Rhythm figure 4

G 4 F C

Got my-self a one-way tick - et.

ride on.\_\_\_\_ ) (Ride on, -  
B $\flat$  F C

Go - in' the wrong way, (Ride on, -

ride on.\_\_\_\_ ) (Ride on, -  
G F

Gon-na change\_\_ my e - vil ways.\_\_\_\_\_ One of these days, -

Guitar solo

one of these days. -

C F C F

with Rhythm figure 2 (2 times)

B 11 (13) B 10 (12) 8 8 10 B 10 (11) R B 10 (11)



The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with lyrics 'The Rose Tree' underneath. The second system continues the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' underneath. The third system concludes the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' underneath. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are written in a simple, sans-serif font.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (Bb). The melody is written on a single staff, with various rhythmic values and accidentals. The second system shows the guitar accompaniment, with two staves labeled 'A' and 'B'. The notation includes fret numbers, bar lines, and a key signature change to F major for the final measure.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and the first three lines of the guitar accompaniment. The second system contains the remaining two lines of the guitar accompaniment. The melody is in G major, with a key signature of one sharp (F#). The time signature is 4/4. The guitar part is written in standard notation with a treble clef. The first system of the guitar part includes a capo position of 1 (indicated by 'C' and '8va') and a second system with a capo position of 2 (indicated by 'C' and '8va'). The melody is marked with 'C' and 'F' above the staff, indicating the chords. The guitar part includes various fret numbers and techniques such as bends and slides, indicated by the numbers in parentheses and the 'b' symbol. The first system of the guitar part includes a capo position of 1 (indicated by 'C' and '8va') and a second system with a capo position of 2 (indicated by 'C' and '8va'). The melody is marked with 'C' and 'F' above the staff, indicating the chords. The guitar part includes various fret numbers and techniques such as bends and slides, indicated by the numbers in parentheses and the 'b' symbol.

B $\flat$  F B $\flat$

C F C F

F5 F#5

with Rhythm figure 3

hold bend (R)

hold bend -1

G5 F C

(Ride on, —)

8va

with Rhythm figure 4

C G F C B $\flat$  F

ride on.\_\_\_\_) Gon - na ride on.\_\_\_\_  
Ride on,\_\_\_\_ ride on.\_\_\_\_

F C C G

Hmm,\_\_\_\_ look - in' for a truck. Um,\_\_\_\_ hm.\_\_\_\_  
(Ride on,\_\_\_\_ ride on.\_\_\_\_

F5

Keep on rid - in'. Rid-in'

C G

on. and on, and on, and on, and on, and on, and on, and on, and on.\_\_\_\_  
(Ride on\_\_\_\_ ride on.\_\_\_\_

with Rhythm figure 4 (first 6 bars)

hold bend -----|

B  
11 (13) (13) (13)

F C B $\flat$  F

Gon - na have my-self a good time. Um, yeah.\_\_\_\_  
(Ride on,\_\_\_\_ ride on.\_\_\_\_

B R B

11 (13) 8 11 8 8 10 10 (12) 10 8

Ride, ride, ride. (Ride on, One of these days, ride on.

one of these days.

ritard.

Additional Lyrics

2. Got another empty bottle,  
 And another empty bed,  
 Ain't too young to admit it,  
 And I'm not too old to lie,  
 I'm just another empty head.

# SHAKE YOUR FOUNDATIONS

YOUNG/YOUNG/JOHNSON

*guitars 1 and 2*

D5

Rhythm figure 1

G7(no 3rd)

G5

G7(no 3rd)

G5

(second time) 1. You got - ta

end Rhythm figure 1

with Rhythm figure 1 (3 times)

D5

G7(no 3rd)

G5

G7(no 3rd)

G5

see me lean - in' on the bar. I got my head in a whis - key jar.

D5

G7(no 3rd)

G5

G7(no 3rd)

G5

Feel - in' good 'cause the cit - y's a - live, I'm get - ting read-y to rock and jive.

D5

G7(no 3rd)

G5

G7(no 3rd)

G5

I get up an' I slide a - cross the floor, You wan-na come an' I'll meet you at the door.

with Rhythm figure 1 (first 3 bars)

D5

G7(no 3rd)

G5

G7(no 3rd)

No one can stop us, 'cause we're feel - in' too right, We're gon - na steal our way.



G5 G7(no 3rd)/F G5 G7(no 3rd)/F

— a - round to - night. Al - right. Al -

Rhythm figure 2

G5 D5 G5

right. Ooh. Aye, aye, oh, Shake\_

end Rhythm figure 2 Rhythm figure 3

D5 G5 G7(no 3rd)/F G5

— your foun - da - tions. Aye, aye, oh, Shake\_ it to the floor.

end Rhythm figure 3

To Coda

with Rhythm figure 3 D5 G5 D5 G5 G7(no 3rd)/F G5

Aye, aye, oh, Shake\_ your foun - da - tions, Aye, aye, oh, Shake\_ it!

guitar 2 8va- D5 G7(no 3rd)

Rhythm figure 4  
with Rhythm figure 1 (2 times)

T 13 13 13 13  
A 14 14 14 14  
B

guitar 3

Rhythm figure 4a

T 3 3  
A 2 2  
B 0 0

1. 2. G5 G7(no 3rd) G5 G5

2. I was tak -

end Rhythm figure 4

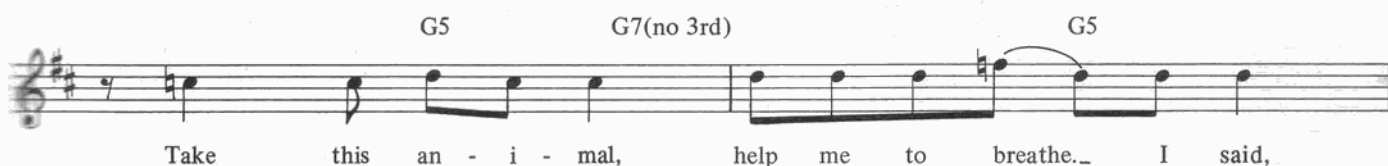
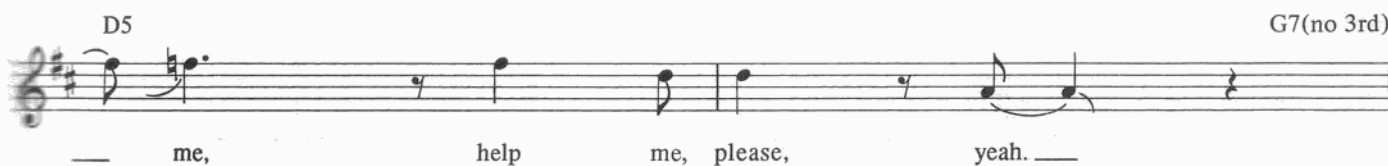
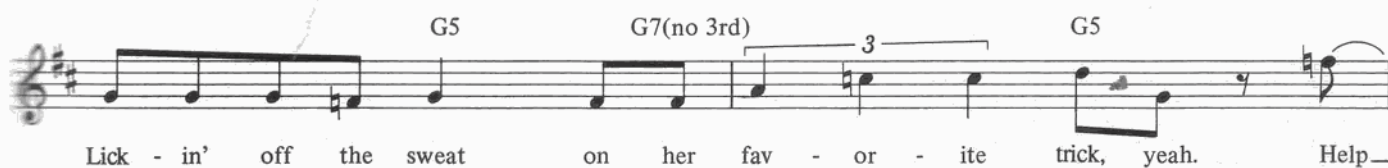
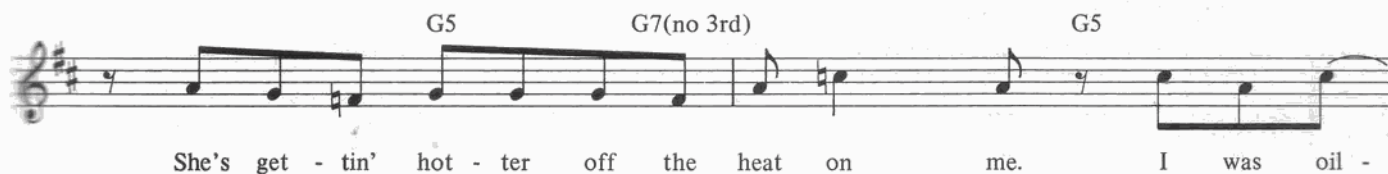
T 0 1 0 3 3  
A 0 0 0 0 0  
B 0 2 0 0 0

end Rhythm figure 4a

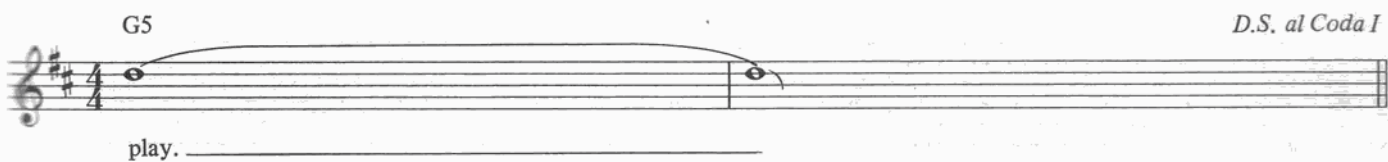
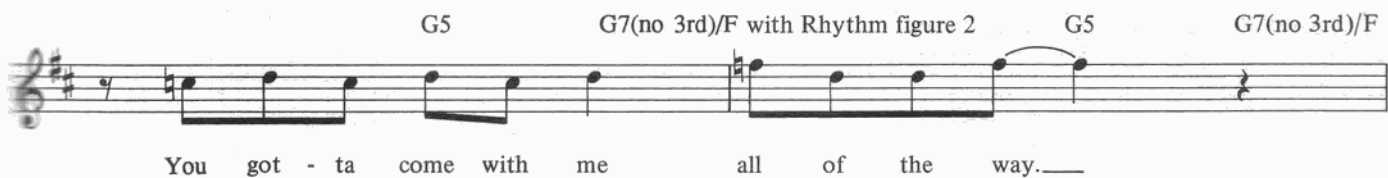
T 3 3  
A 0 0  
B 0 0

with Rhythm figure 1 (3 times)  
Guitars 1 & 2  
D5

G7(no 3rd)



with Rhythm figure 1 (first 3 bars)



*D.S. al Coda I*

## Coda I

to the floor. Oh!

G5 A5 D5 A5

guitar 1

Guitar solo

guitar 1

U.B. U.B. U.B. U.B.

T 10 8 7 10  
A 12 (14) 10 (12) 0 (11) 12 (14)  
B

guitar 2

guitar 2

Rhythm figure 5

T 2 3 2  
A 2 0 2  
B 0 0 0

D5 C G5 C5 G5

U.B. U.B. U.B.

T 8 7 5 0 5 0 5 0 5 0 7 0 7 0 7 0 5 0 5 0 5 0 7 0 7 0 7 0 10  
A 10 (12) 0 (11) 5 0 5 0 5 0 7 0 7 0 7 0 5 0 5 0 5 0 7 0 7 0 7 0 12 (14)  
B

end Rhythm figure 5

T 3 5 0 5 0 3  
A 2 5 0 5 0 3  
B 0 5 0 5 0 3

with Rhythm figure 5

U.B. U.B. U.B. U.B. U.B. B

8 7 17 15 14 15

10 (12) 9 (11) 20 (22) 18 (20) 17 (19) 15 (17)

A5 8va- D5 C5

*D.S. al Coda II*

A5

G5 C5 G5 B

13 15 13 15 13 14 15 (17)

Coda II



G5

with Rhythm figure 1

D5

3. We had the night, we

G7(no 3rd)

G5

G7(no 3rd)

had the time. She had the su - gar and

with Rhythm figure 1 (first 3 bars)

D5

I had the wine. Took my hand, shook

G7(no 3rd)

G5

G7(no 3rd)

me to the core, Told her not to touch, but she was

with Rhythm figure 2

G5

G7(no 3rd)/F

G5

G7(no 3rd)/F

com - in' back for more. You know

G5

what for. Aye, aye, aye, aye.



D5 G5

Aye, aye, oh, Shake your foun - da - tions.

*guitar 1*

with Rhythm figure 3 (3 times)

B R B B

13 (15) 13 13 (15) 13 13 (15)

D5 G5 G7(no 3rd)/F G5 D5 G5

Aye, aye, oh, Shake it to the floor. Aye, aye, oh. Shake

*8va*

B R B R B B

13 (15) 13 (15) 13 (15) 17 10

D5 G5 G7(no 3rd)/F G5

— your foun - da - tions. Aye, aye, oh, Sh - shake it to the floor.

*8va*

B B

13 10 13 10 15 (17) 13 15 13 13 (15)



# SHOOT TO THRILL

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

guitar 1

A5

with feedback

guitar 2

Rhythm figure 1

with feedback

end Rhythm figure 1

G5 D G5 D A5 G5 D G5

with Rhythm figure 1 (5 times)

D A5 G5 D G5 D A5

G5 D G5 D A5 G5 D G5

D A5 G5 D G5 D A5

1. All you

G5 D G5 D A5

wo - men who want a man of the street, — But don't —

2. See additional lyrics

G5 D G5 D A5 G5 D G5

know which way — you wan - na turn. Just keep a - com - in' and put your

D A5 G5 D G5 D A5

hand out to me, — 'Cause I'm the one who's gon - na make you burn. — I'm

C G C G C

gon - na take — you down; Ah, — down, — down, — down. —

Rhythm figure 2

D A D

So, don't you fool — a - round. — I'm gon - na

E7#9 A5 G5

pull it, pull it, pull the trig - ger. Shoot to thrill, —

end Rhythm figure 2 Rhythm figure 3



D/A

play to kill; — Too man - y wom - en with too man - y pills, — yeah.

end Rhythm figure 3

with Rhythm figure 3

A5

G

D/A

Shoot to thrill, — play to kill; — I got my

gun and I'm read - y, gon - na fire at will, — yeah! —

1.

A5

2.

A5

G

2. I'm like e - Shoot to thrill, — and I'm

with Rhythm figure 3

D/A

read - y to kill; \_\_\_ I can't get e - nough and I can't \_\_\_ get my fill. I

A5 G5 D/A

shoot to thrill, \_\_\_ play to kill. \_\_\_ Yeah, \_\_\_

3 3 3 3 3 3 3 3 2  
3 3 3 3 3 3 3 3 0  
0 0 0 0 0 0 0 0 0  
3 3 3 3 3 3 3 3 0

E7#9

pull the trig - ger! \_\_\_ Yeah, \_\_\_ pull it!

8 8 8 8 8 8 8 8 8  
7 7 7 7 7 7 7 7 7  
6 6 6 6 6 6 6 6 6  
7 7 7 7 7 7 7 7 0

8 8 8 8 8 8 8 8 8  
7 7 7 7 7 7 7 7 7  
6 6 6 6 6 6 6 6 6  
7 7 7 7 7 7 7 7 0

Musical score for the song "Pull it, pull it, pull the trigger." The score is written for guitar and includes a vocal line and a guitar accompaniment line. The key signature is D major (two sharps: F# and C#). The tempo is marked "Allegretto".

**Vocal Line:**

Pull it, pull it, pull the trig - ger. \_\_\_\_\_

**Guitar Accompaniment:**

The guitar part consists of a series of chords and single notes. The chords are primarily triads and dyads, often with a bass note. The rhythm is a steady eighth-note pattern.

**Chord Progression (Fingering):**

Measure	Chord	Fingering
1	D4	8 7 7
2	D4	8 7 7
3	D4	8 7 7
4	D4	8 7 7
5	D4	8 7 7
6	D4	8 7 7
7	D4	8 7 7
8	D4	8 7 7
9	D4	8 7 7
10	D4	8 7 7
11	D4	8 7 7
12	D4	8 7 7
13	D4	8 7 7
14	D4	8 7 7
15	D4	8 7 7
16	D4	8 7 7
17	D4	8 7 7
18	D4	8 7 7
19	D4	8 7 7
20	D4	8 7 7
21	D4	8 7 7
22	D4	8 7 7
23	D4	8 7 7
24	D4	8 7 7
25	D4	8 7 7
26	D4	8 7 7
27	D4	8 7 7
28	D4	8 7 7
29	D4	8 7 7
30	D4	8 7 7
31	D4	8 7 7
32	D4	8 7 7
33	D4	8 7 7
34	D4	8 7 7
35	D4	8 7 7
36	D4	8 7 7
37	D4	8 7 7
38	D4	8 7 7
39	D4	8 7 7
40	D4	8 7 7
41	D4	8 7 7
42	D4	8 7 7
43	D4	8 7 7
44	D4	8 7 7
45	D4	8 7 7
46	D4	8 7 7
47	D4	8 7 7
48	D4	8 7 7
49	D4	8 7 7
50	D4	8 7 7
51	D4	8 7 7
52	D4	8 7 7
53	D4	8 7 7
54	D4	8 7 7
55	D4	8 7 7
56	D4	8 7 7
57	D4	8 7 7
58	D4	8 7 7
59	D4	8 7 7
60	D4	8 7 7
61	D4	8 7 7
62	D4	8 7 7
63	D4	8 7 7
64	D4	8 7 7
65	D4	8 7 7
66	D4	8 7 7
67	D4	8 7 7
68	D4	8 7 7
69	D4	8 7 7
70	D4	8 7 7
71	D4	8 7 7
72	D4	8 7 7
73	D4	8 7 7
74	D4	8 7 7
75	D4	8 7 7
76	D4	8 7 7
77	D4	8 7 7
78	D4	8 7 7
79	D4	8 7 7
80	D4	8 7 7
81	D4	8 7 7
82	D4	8 7 7
83	D4	8 7 7
84	D4	8 7 7
85	D4	8 7 7
86	D4	8 7 7
87	D4	8 7 7
88	D4	8 7 7
89	D4	8 7 7
90	D4	8 7 7
91	D4	8 7 7
92	D4	8 7 7
93	D4	8 7 7
94	D4	8 7 7
95	D4	8 7 7
96	D4	8 7 7
97	D4	8 7 7
98	D4	8 7 7
99	D4	8 7 7
100	D4	8 7 7

C G C G C  
 8va---  
 hold bend  
 B 15 B 15 B 15 R B 15 B 15 B 15  
 15 (17) 15 (17) 15 (17) (17) 15 13 13 15 (17) 15 15 (17) 15 15 (17) 15 15 (17)

D A D

E7#9

8va-----

hold bend

15 B 15 (3) B 17 B 17 B 17 B 17 B 17

15 16 (17) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19)

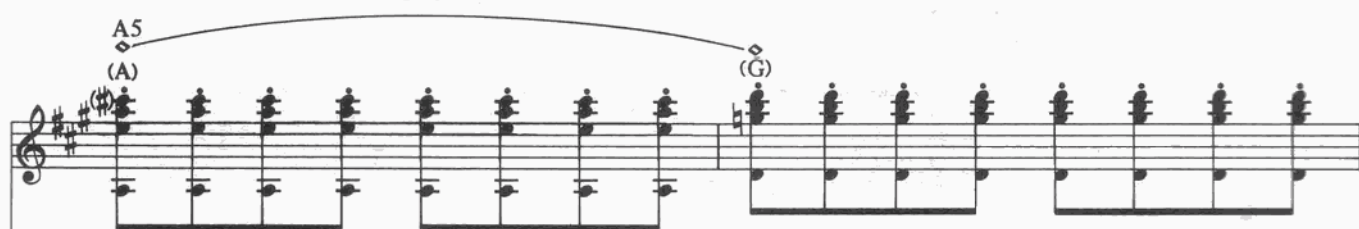
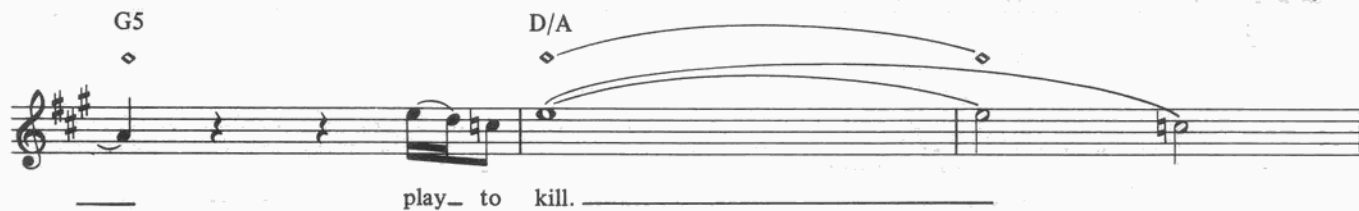
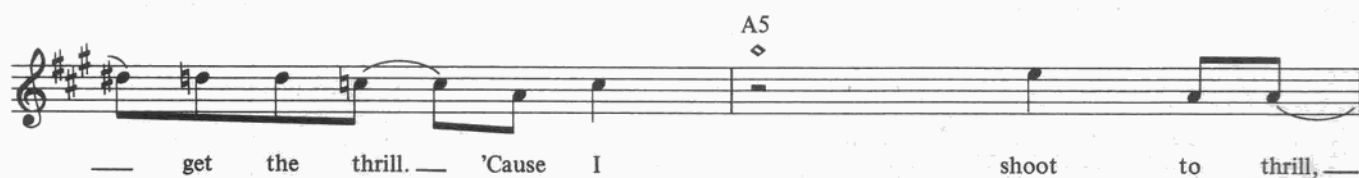
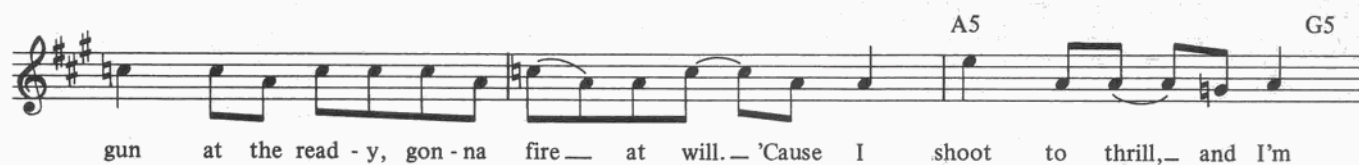
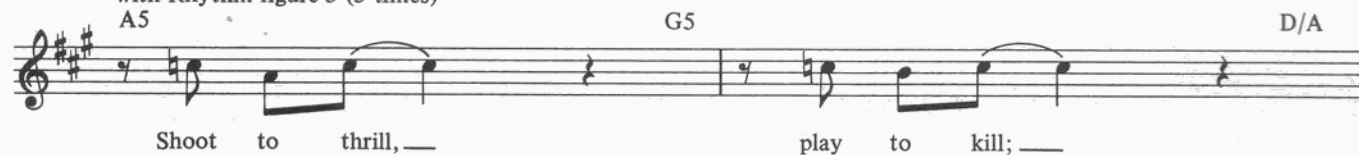
3

Ow!

12 12 12 12 12 12 12 12 12 12

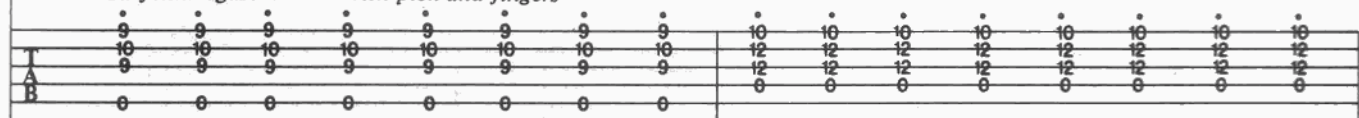
12 12 12 12 12 12 12 12 12 12

with Rhythm figure 3 (3 times)



Rhythm figure 4

with pick and fingers





D

T  
A  
B

A G D

with Rhythm figure 4 (3 times)

T  
A  
B

A5 G D

T  
A  
B

A G

T  
A  
B

D A5

T  
A  
B

Shoot \_\_\_\_\_ you down. Hey! \_

Rhythm figure 5

Rhythm figure 5a

D5 A5

We're gon - na get you down the

end Rhythm figure 5

end Rhythm figure 5a

with Rhythm figures 5 & 5a D5 A5

bot - tom, girl. \_ Shoot ya, I'm gon - na shoot ya. Ooh, \_ yeah. \_

G5/A G/B G5/A D/A

Yeah, — yeah, yeah! —

Rhythm figure 6 with Rhythm figure 5

D5/A5 G5 D/A

I'm gon - na shoot you down. — Yeah, — I'm

end Rhythm figure 6 with Rhythm figure 6

D5/A A5 *ad lib solo (26 bars)* G/B

gon - na get you down. Down, down, down, down. — Shoot you,

Rhythm figure 7

D/A A5

shoot — you, shoot — you, shoot you — down. —

end Rhythm figure 7

*with simile rhythm (8 bars)* G/B D/A

Shoot\_ you, shoot\_ you, shoot\_ you, ah, \_

A5 G/B D/A

ah, down. Oh, oh, oh, oh,

A5 G/B

oh, oh, oh, ho, ho!

D/A A5

*with Rhythm figure 7 (1½ times)* G/B D/A A5

G/B D/A G

I'm gon - na shoot\_ you\_ down. \_

D/A G  
 Qui - et you — down. — Shoot you —  
 down! — Yeah, — heh, yeah.  
 Ah, — yeah! — Ha, ha, ha, ha, ha, ha!  
 (5)

Additional Lyrics

2. I'm like evil; I get under your skin,  
 Just like a bomb that's ready to blow.  
 'Cause I'm illegal; I got everything  
 That all you women might need to know.  
 I'm gonna take you down,  
 Down, down, down.  
 So don't you fool around,  
 I'm gonna pull it, pull it, pull the trigger.



# SHOT DOWN IN FLAMES

RONALD SCOTT / ANGUS YOUNG / MALCOLM YOUNG

**D5** **A**

**A5** **G5** **D5** **C5** **A5** **G5** **D5** **C5**

Whoa! — Whoa! Want you!

*guitar 1*

Rhythm figure 1 end Rhythm figure 1 with Rhythm figure 1 (5 times)

*guitar 2*

Rhythm figure 1a end Rhythm figure 1a with Rhythm figure 1a (10 times)

**A5** **G5** **D5** **C5** **A5** **G5** **D5** **C5**

A5 G5 D5 C5

1. Been a long — time — look - in' for a wom - an,  
 2. See additional lyrics

A5 G5 D5 C5

Gon - na give me good love.

A5 G5 D5 C5

An - y - bod - y wan - na hang on to me, —

5 5 3 5 3 7 7 5 7 7 5

A5 G5 D5 C5 A5 3 G5

I'm real - ly burn-in' up. She was stand - in' a - lone o -

Rhythm figure 2 end Rhythm figure 2 with Rhythm figure 1

5 5 3 3 2 3 3 2 2 2 2

D5 C5 A5 G5 D5 C5

with Rhythm figure 2

ver by the juke - box, Lots of some-thing to sell.

A5 G5 D5 C5 A5 G5

I said "Ba - by what's the go - ing price?" She told me to go to hell.

5 5 3 5 5 3 7 7 5 7 7 5 5 5 3 5 5 3

2 2 0 2 2 0 0 0 3

D5

Shot down in

Rhythm figure 3 end Rhythm figure 3

0 2 2 0 2 2 0 2 3 2 0 2 2 0 2 2 0

3 3

A5 G5 D5 C5 3 A5 G5

flames. — Shot down in flames. —

Rhythm figure 4 end Rhythm figure 4 with Rhythm figures 4a (2 times)

Rhythm figure 4a end Rhythm figure 4a with Rhythm figures 4a (2 times)

D5 C5 A5 G5 D5 C5 3

Ain't it a shame,— To be shot down in

A5 G5 1. D5

flames. —

with Rhythm figure 3

2. with Rhythm figure 3 (2 times) D5

Hey you!— Oh, yes! Shoot me! Shoot me!

A5 G5 D5 C5

with Rhythm figure 4a (7 1/2 times)

First system of guitar notation. The treble clef staff shows a melody in G major with notes A5, G5, D5, and C5. The bass clef staff shows a bass line with fret numbers 2, 2, 0, 3, 0, 3, 0, 3. There are wavy lines indicating bends or vibrato on the D5 and C5 notes.

A5 G5 D5 C5

Second system of guitar notation. Similar to the first system, it shows a melody in G major with notes A5, G5, D5, and C5. The bass clef staff shows a bass line with fret numbers 2, 2, 0, 3, 0, 3, 0, 3. There are wavy lines indicating bends or vibrato on the D5 and C5 notes.

A5 G5 D5 C5

That's — nice! —

Third system of guitar notation. The treble clef staff shows a melody in G major with notes A5, G5, D5, and C5. The bass clef staff shows a bass line with fret numbers 2, 2, 0, 3, 0, 3, 0, 3. There are wavy lines indicating bends or vibrato on the D5 and C5 notes.

A5 G5 D5 C5

Wow!

Fourth system of guitar notation. Similar to the previous systems, it shows a melody in G major with notes A5, G5, D5, and C5. The bass clef staff shows a bass line with fret numbers 2, 2, 0, 3, 0, 3, 0, 3. There are wavy lines indicating bends or vibrato on the D5 and C5 notes.



A5 G5 D5 C5

P.M.-----

B R B

7 7 7 7 7 7 5 7 8

A5 G5 D5 C5

B B B

5 7 8 7 5 7 5 7 5 7 7 5 (6) 7

A5 G5 D5 C5 A5 G5

8va-----

P.H.-----

B R B B R

5 5 5 5 5 5 4 7 7 6 5 4 7 5 5 4 7 3

D5

Ugh!

15ma----- 15ma

P.H.-----

B

4 (5) 7 9

Yeah! Shot down in

with Rhythm figures 4 and 4a (3 1/2 times)

Ain't it a shame,—

with Rhythm figure 3

with Rhythm figures 4 and 4a (3 1/2 times)

Ain't it a shame. \_\_\_\_\_

with Rhythm figure 3 (2 times)

I don't need a thing,—

don't leave\_ me!

Shot down in

A5

flames. \_\_\_\_\_

Ugh!

*Additional Lyrics*

2. Singles bar,  
 Got my eye on a honey,  
 Hangin' out everywhere.  
 She might want my money,  
 I really don't care, no!  
 Say baby, you're driving me crazy,  
 Laying it out on the line.  
 When a guy with a chip on his shoulder says,  
 "Don't sit buddy, she's mine."

# SQUEALER

MALCOLM YOUNG / ANGUS YOUNG / BON SCOTT

*play 4 times*

F G5 D5

Bass figure 1 (arranged for guitar) end Bass figure 1

2

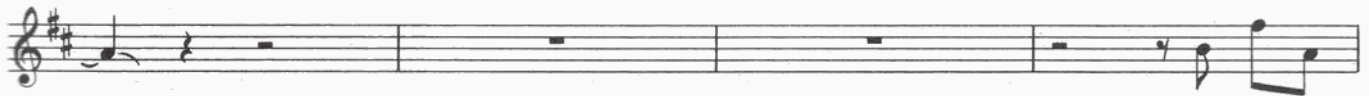
She said she'd

2

with Bass figure 1 (7 times)

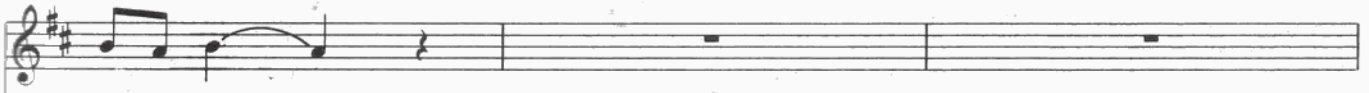
D5

nev - er been, Hmm, nev - er been touched be - fore. —

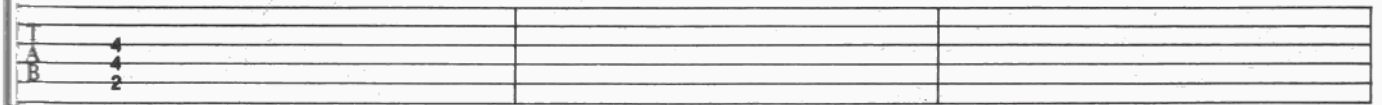


She said she'd

B5

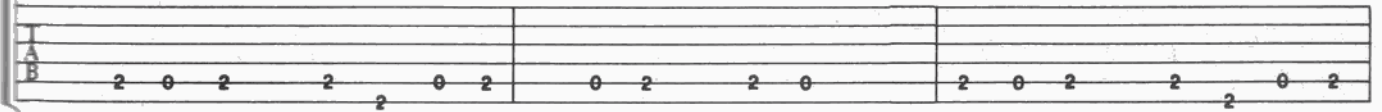


nev - er been \_\_\_\_\_



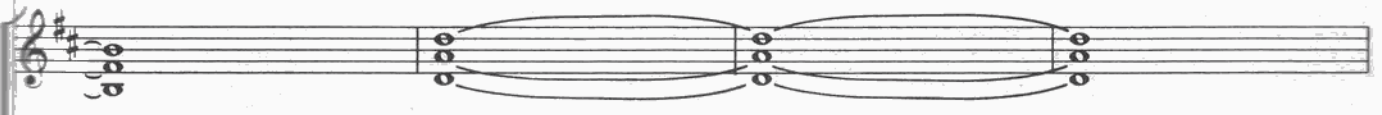
Bass figure 2 (arranged for guitar)

end Bass figure 2

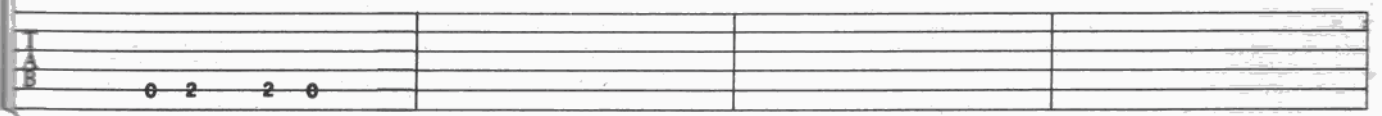
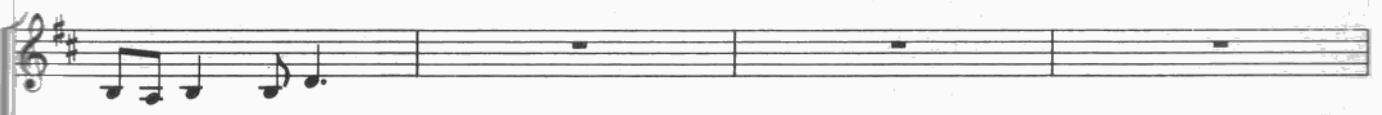
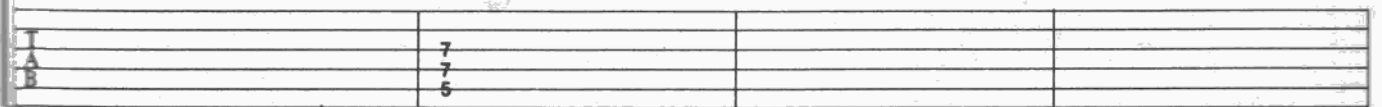


D5

this far be - fore. \_



with Bass figure 1 (6 times)





She said she'd nev - er liked,

Rhythm figure 1

end Rhythm figure 1

T 7  
B 7  
5

with Rhythm figure 1 (3 times)

um, \_\_\_\_\_ to be ex - cit - ed.

She said she'd

B

al - ways had, had to fight—

with Bass figure 2 (2 times)

T 4  
B 4  
2

with Rhythm figure 1 (2 times)  
with Bass figure 1 (6 times)  
D5

it. And she ne - ver won.—

C5 D5 C5 D5

She said she'd nev - er been,

Rhythm figure 2 end Rhythm figure 2 with Rhythm figure 2 (3 times)

5 7  
5 7  
3 5

C5 D5 C5 D5

nev - er been balled be - fore.

B/A B5 3

And I don't think,

Rhythm figure 3 with Bass figure 2 (2 times) end Rhythm figure 3

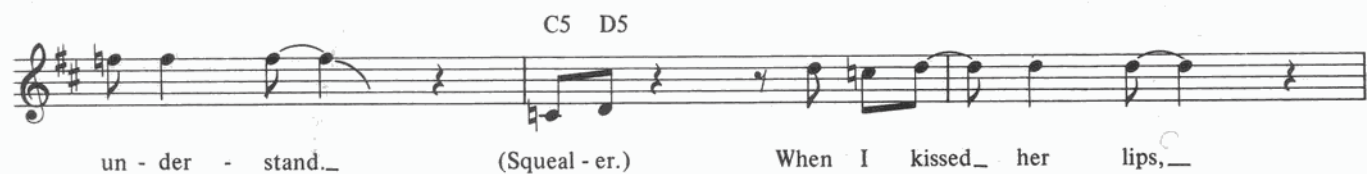
4 4  
4 4  
0 2

with Rhythm figure 3 B/A B5 with Bass figure 1 (6 times) with Rhythm figure 2 (6 times) C5 D5

she'll ev - er ball no more.

C5 D5

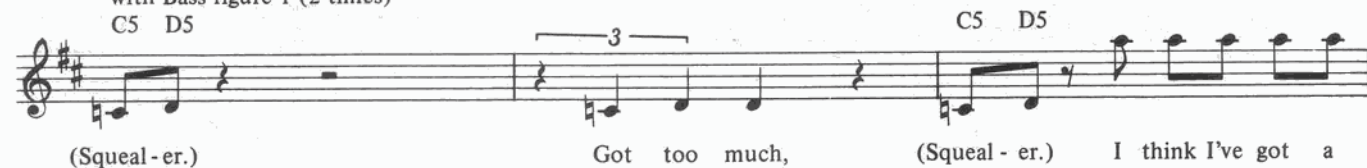
Fixed her good. Hey!



with Rhythm figure 3 (2 times)  
with Bass figure 2 (2 times)



with Rhythm figure 2 (2 times)  
with Bass figure 1 (2 times)



Rhythm figure 4

B/A B5

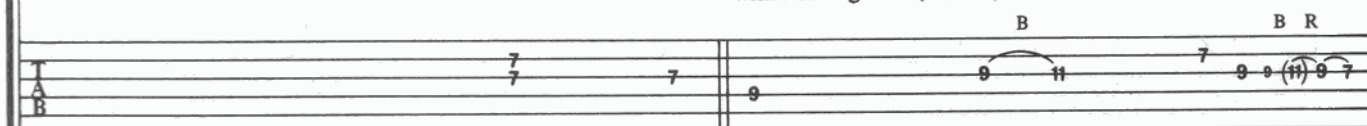
B/A B5



Guitar solo



with Bass figure 2 (2 times)



B/A B5 end Rhythm figure 4 B/A B5 B/A B5

with Rhythm figure 4

B/A B5 Rhythm figure 5 C5 D5 C5 D5

with Bass figure 1 (2 times)

C5 D5 end Rhythm figure 5 C5 D5 C5 D5 C5 D5 8va- - - -

with Rhythm figure 5

hold bend-

B/A B5 B/A B5 B/A B5

8va- - - -

with Rhythm figure 4 (2 times)  
with Bass figure 2 (2 times)

F5 G5 C5 D5

Squeal - er.

with Rhythm figure 6 (2 times)

with simile background vocal to end

F5 G5

C5 D5 F5 G5

8va - 7 8va - 7

B R B P.H. P.H. B

C5 D5



First system of musical notation. The treble clef staff shows a melodic line with a key signature of one sharp (F#) and a common time signature. Above the staff, a bracket indicates a measure with F5, and another bracket indicates a measure with G5. The bass clef staff shows a bass line with fret numbers: 10 (15), 10, 10, 13, 10, 12 (13), 10, 10, 12 (14), 12, 10, 12, 10, 12, 10, 12, 10.

Second system of musical notation. The treble clef staff shows a melodic line with a key signature of one sharp (F#) and a common time signature. Above the staff, a bracket indicates a measure with C5, and another bracket indicates a measure with D5. The bass clef staff shows a bass line with fret numbers: 12, 10, 10, 10, 10, 12, 10, 12, 10, 12, 10, 12, 10, 12, 10, 12, 10, 10.

Third system of musical notation. The treble clef staff shows a melodic line with a key signature of one sharp (F#) and a common time signature. Above the staff, a bracket indicates a measure with F5, and another bracket indicates a measure with G5. The bass clef staff shows a bass line with fret numbers: 10, 13, 10, 12, 10, 13, 10, 10, 13, 10, 12, 10, 10, 13, 10, 12, 10, 13, 12, 10, 12, 10, 10, 10 (15), 10, 10.

Fourth system of musical notation. The treble clef staff shows a melodic line with a key signature of one sharp (F#) and a common time signature. Above the staff, a bracket indicates a measure with C5, and another bracket indicates a measure with D5. The bass clef staff shows a bass line with fret numbers: 12 (14), 10, 13, 10, 12 (14), 10, 13, 10, 12 (14), 10, 13, 10, 12 (14), 10, 13, 10, 12, 12 (14), 10, 13, 10, 12 (14), 10, 13, 10, 12, 13, 10, 10, 13, 10, 10, 10, 10, 10, 10, 10.





[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, with notes beamed in groups of three and five. Above the staff, there are two sets of brackets labeled 'C5' and 'D5', indicating specific intervals or chords. The second system consists of two staves, labeled 'A' and 'B' on the left. Both staves contain a sequence of numbers (10, 13, 10, 12, 14) and a bracket labeled 'B', likely representing a specific musical exercise or a sequence of notes.







# THE RAZORS EDGE

ANGUS YOUNG/MALCOLM YOUNG

The first system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). It contains a series of notes, including a half note G4, a quarter note A4, and a half note B4, followed by a series of sixteenth notes. The bass staff contains a series of notes, including a half note G2, a quarter note A2, and a half note B2, followed by a series of sixteenth notes. The system ends with a double bar line.

The second system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). It contains a series of notes, including a half note G4, a quarter note A4, and a half note B4, followed by a series of sixteenth notes. The bass staff contains a series of notes, including a half note G2, a quarter note A2, and a half note B2, followed by a series of sixteenth notes. The system ends with a double bar line.

Slowly  
E5

The third system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). It contains a series of notes, including a half note G4, a quarter note A4, and a half note B4, followed by a series of sixteenth notes. The bass staff contains a series of notes, including a half note G2, a quarter note A2, and a half note B2, followed by a series of sixteenth notes. The system ends with a double bar line.

with simile rhythm (14 bars)

The fourth system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). It contains a series of notes, including a half note G4, a quarter note A4, and a half note B4, followed by a series of sixteenth notes. The bass staff contains a series of notes, including a half note G2, a quarter note A2, and a half note B2, followed by a series of sixteenth notes. The system ends with a double bar line.

Rhythm figure 2

end Rhythm figure 2

with Rhythm figure 2 (20 times)

Spoken: Yeah! Am! Ra-zor's edge!

tap with pick on finger board

I Am!

Ra - zor's edge!

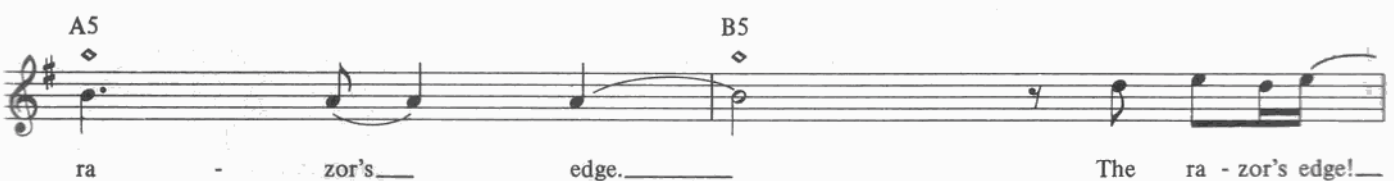
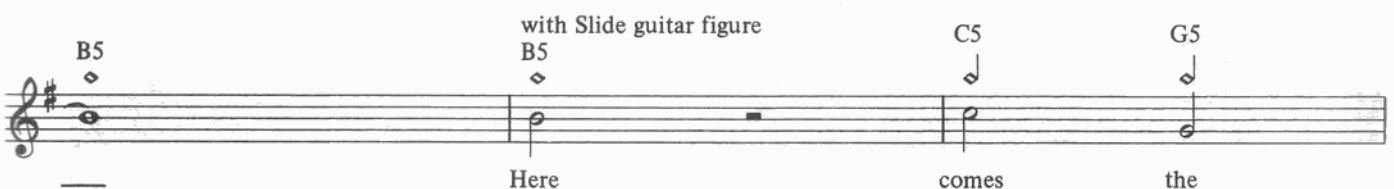
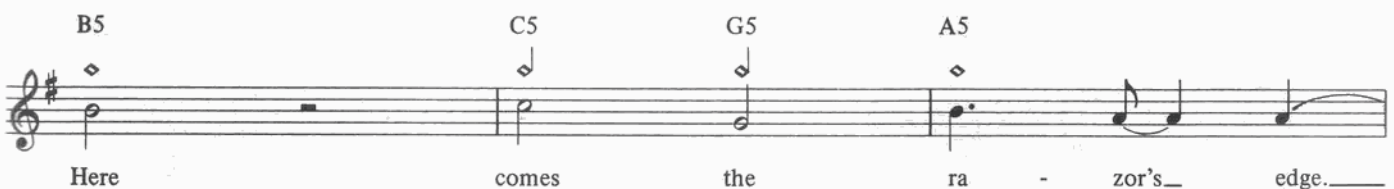
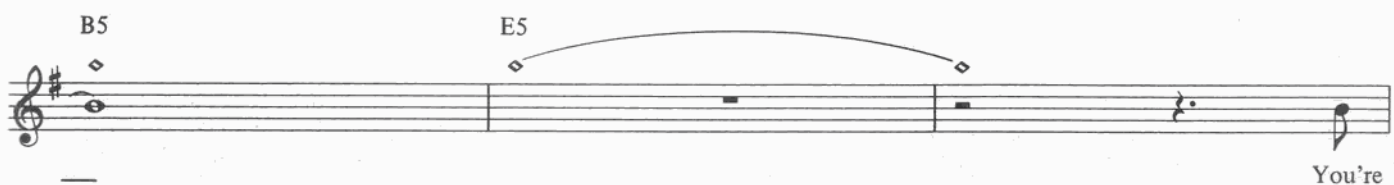
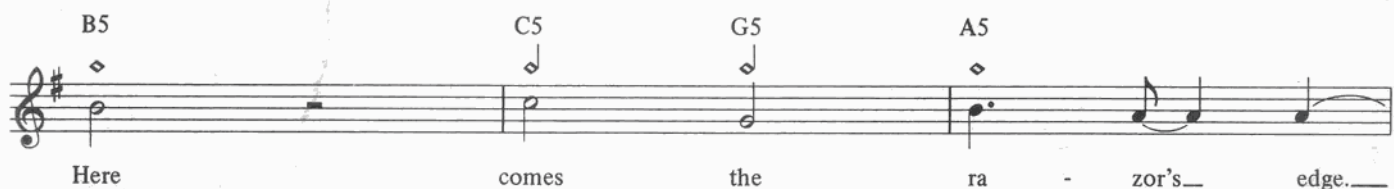
B5 C5 G5 A5 B5

Slide guitar figure

end Slide guitar figure

E5

Ra - zor's! There's



E5

Rhythm figure 3

Rhythm figure 3a

B R

B R

end Rhythm figure 3

end Rhythm figure 3a

B R

B R

with Rhythm figure 2 (2 times)

(Ra - zor's edge.) To raise the dead. (ra - zor's edge.) To cut to shreds.



D5/A G5

The first system contains measures 1 through 4. The treble staff has a whole rest in measure 1 and a whole note in measure 2. The melody staff features eighth-note patterns with fingerings 6, 6, 6, 6, 6, 6, 6, 6. The bass staff has eighth-note patterns with fingerings 8, 8, 8, 8, 8, 8, 8, 8. The guitar staff shows chords in measure 1 and a fretboard diagram in measure 2.

D5/A G5

To raise the dead

The second system contains measures 5 through 8. The treble staff has a whole rest in measure 5 and a short melodic phrase in measure 6. The melody staff features eighth-note patterns with fingerings 6, 6, 6, 6, 6, 6, 6, 6. The bass staff has eighth-note patterns with fingerings 8, 8, 8, 8, 8, 8, 8, 8. The guitar staff shows chords in measure 5 and a fretboard diagram in measure 6.

[illegible]

22do ----- 7

3 3 22do-7

with Rhythm figure 3 (2 times)

P.H. ----- 7 P.H. ----- 7

B B B R

2 (4) 2 (4) 2 4 2 4 2 4 2 0 2

2

B 0 3 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 5 3

B R 0

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#). The melody is written on a single staff, starting with a treble clef and a key signature of one sharp. The melody is composed of eighth and sixteenth notes, with a final triplet of eighth notes. The second system consists of two staves. The top staff is a treble clef with a key signature of one sharp, and the bottom staff is a bass clef with a key signature of one sharp. The top staff contains a treble clef and a key signature of one sharp. The bottom staff contains a bass clef and a key signature of one sharp. The melody is written on the top staff, and the bass line is written on the bottom staff. The bass line includes fingerings (3, 2, 0, 3, 2, 0, 2, 4, 2, 0, 2, 4, 2, 0, 2, 4, 2, 0, 3, 5, (6)) and a final triplet of eighth notes (5, 3, 0). The piece is marked with a 'B' and a wavy line indicating a repeat or a specific section.

3 3 3

hold bend

B R

7 5 7 9 9 8 10 10 12 11 12 11 11 12

8va

6 6 6 3

12 0 15 14 12 14 12 15 12 14 12 14 12 15 12 14 12 14 12 14 12 10 12 10 10 12 10 12 10 17

B R B R

with Rhythm figure 2 (2 times)

B5 C5 G5 A5 B5

Here comes the ra - zor's\_ edge.\_

with Slide guitar figure

B5 C5 G5 A5 B5

Here comes the ra - zor's\_ edge.\_

B5 C5

Well, here it comes,

B

2 4 5 4 2 5 4 2 5 4 2 5 4 2 14 16

B

(3)

G5 A5

To cut to shreds... The ra - zor's

hold bend

12 12 15 14 14 (16) (16) (16) (15) (16) (15) (16) (15) (16) (14) 12 14 12 12 (18) 14 12

TAB

B5 E5

edge. But the ra - zor's edge, —

with Rhythm figure 3 (2 times)

14 12 14 12 14 12 14 14 15 (17) 15 (17) 15 (17) 15 (17) 12 12 12 12

TAB

Whoa, the ra - zor's edge! —

8va hold bend - -

15 (17) 15 (17) 15 (17) 15 (17) 15 15 15 (17) 15 (17) 15 (17) 15 (17) 15 15 15 (17) 15 (17)

TAB

But you could cut to shreds, \_\_\_\_\_

15 12 B B B R B R

15 14 (16) 14 12 14 (16) 2 (3) 2 0 3 2 (3) 2 0 2 (3) 2 0

Got-ta ra - zor's edge, \_\_\_\_\_ What a ra - zor's edge!..

15ma - 7 P.H. - - 7

B R B R B B B

2 (3) 2 0 3 2 (3) 2 0 2 3 2 0 2 (4) 0 2 (4) 2 (4)

R R B R B

(3) 2 4 5 4 2 5 4 2 2 4 2 4 2 4 2 2 (4) 2

P.M. - - - - -

(4) 0 0 3 \* 2 4 2 0 2 0 2 0 2 0 2 0 2 0



# THUNDERSTRUCK

ANGUS YOUNG/MALCOLM YOUNG

(B)

Rhythm figure 1

(Em) (B)

Ah. \_\_\_\_\_ Ah. \_\_\_\_\_

end Rhythm figure 1 with Rhythm figure 1

(Em)

Ah. \_\_\_\_\_

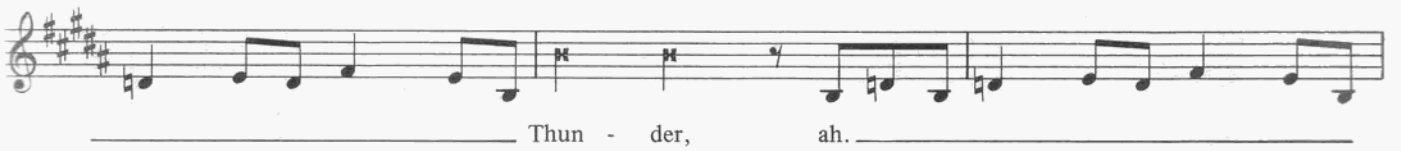
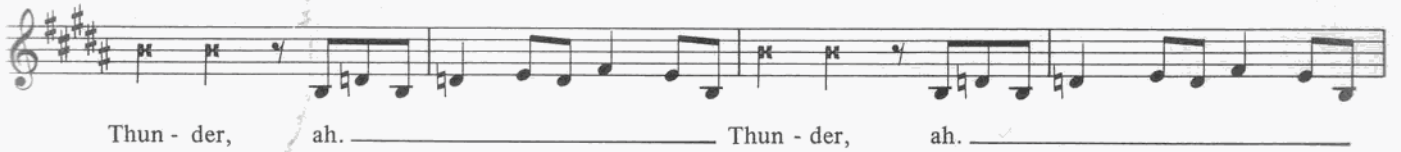
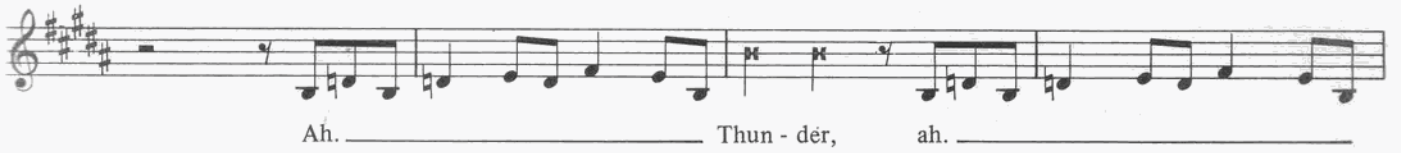
(B)

Ah. \_\_\_\_\_

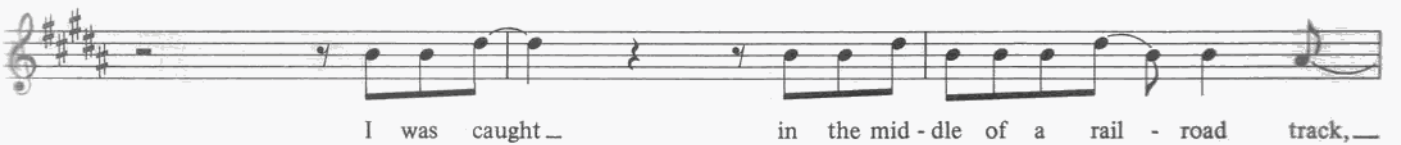
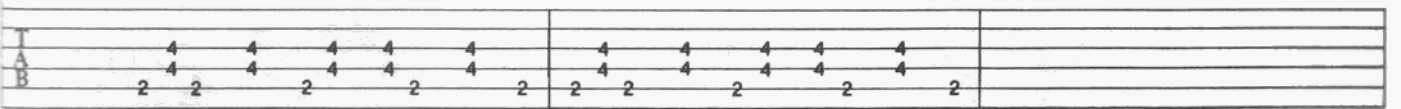
Rhythm figure 2

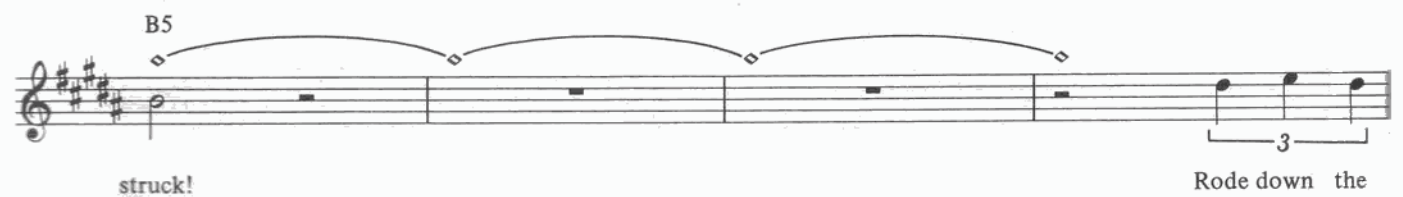
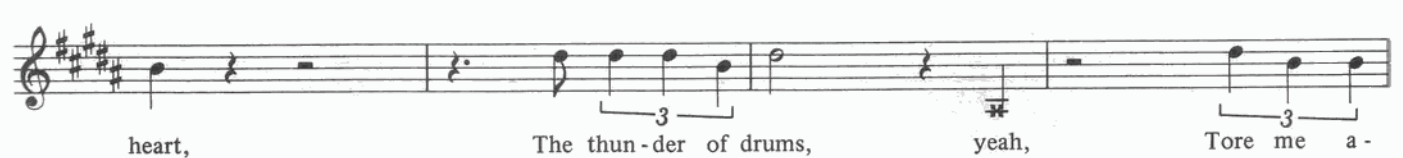
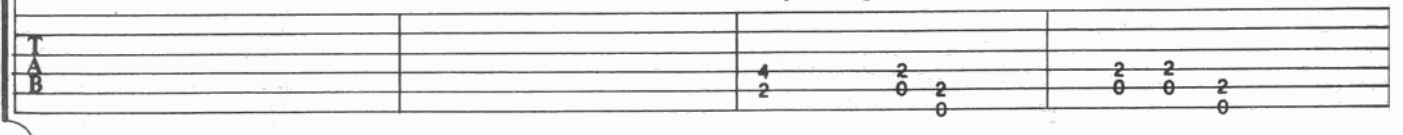
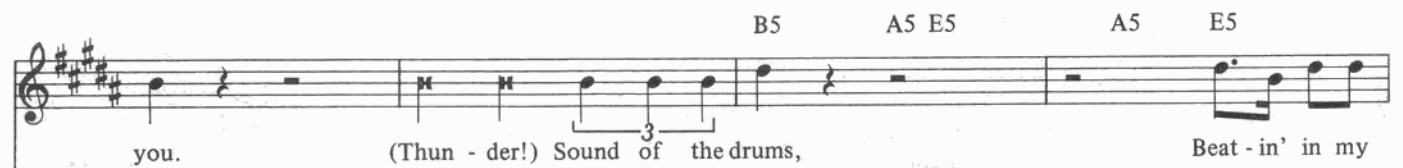
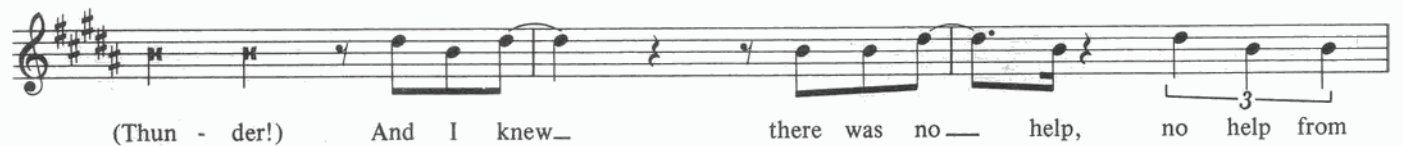
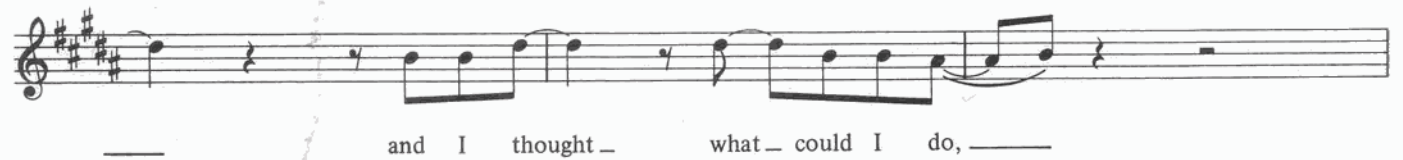
end Rhythm figure 2

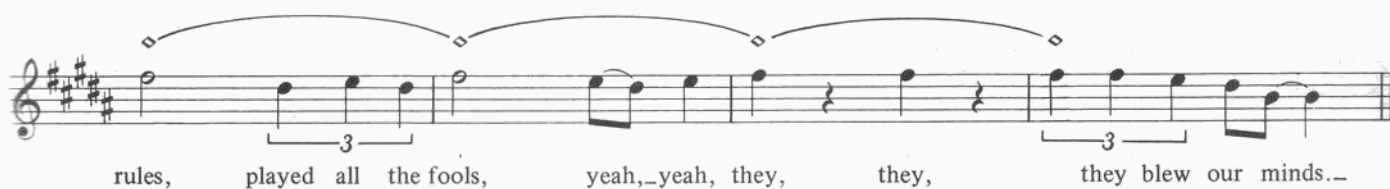
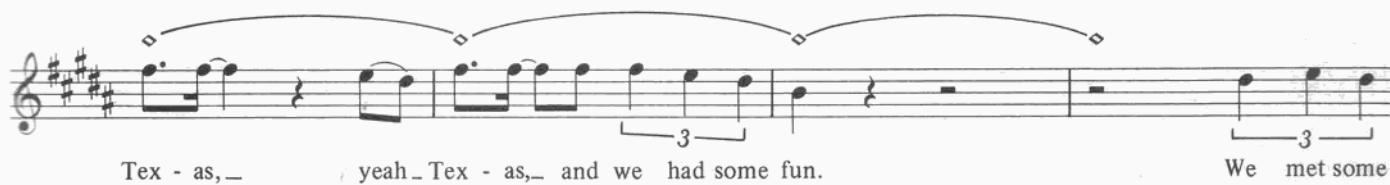
with Rhythm figure 2 (39 times)



B5



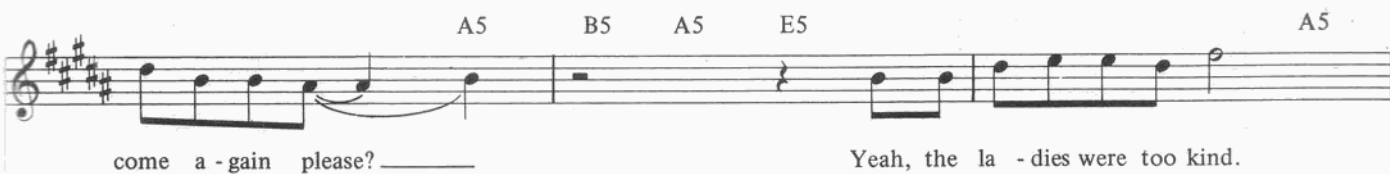




Rhythm figure 5

end Rhythm figure 5 with Rhythm figure 5

T	4	2	2	2	2
B	2	0	2	2	0



Rhythm figure 6

end Rhythm figure 6

T	4	2	2	2	2
B	2	0	2	2	0

You've been thun - der - struck, Thun - der -

Rhythm figure 7  
 with Rhythm figure 2 (35 times) end Rhythm figure 7

with Rhythm figure 7 (3 times)

B5

A5

E5 A5

E5

B5

A5

E5

struck. Yeah, - yeah, yeah, thun - der - struck, Ooh, thun - der - struck. Yeah.

A5

B5

A5

B5

Ooh, I was shak - in' at the knees, Could I

*guitar 1*

*guitar 2*



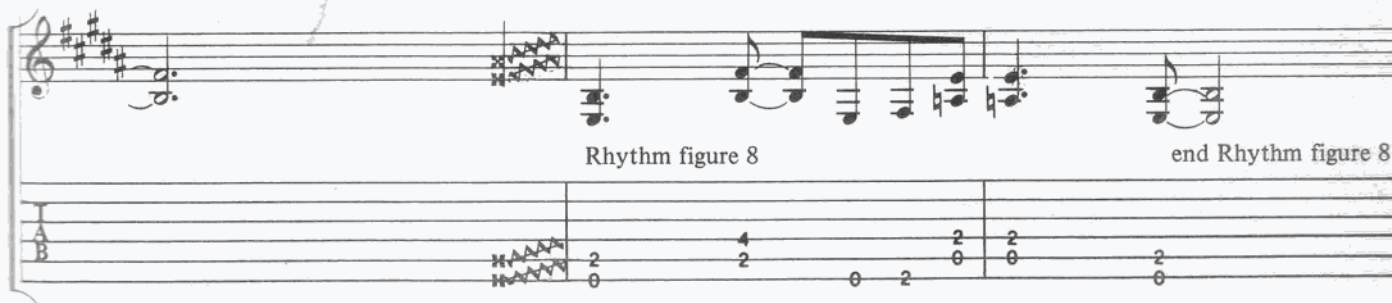
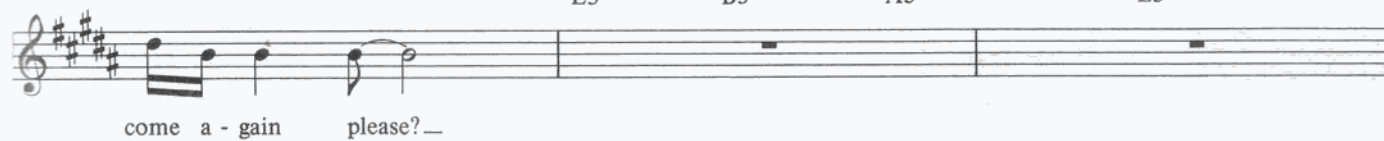
## Guitar solo

E5

B5

A5

E5



8va-----

B5 A5 E5

B5 A5 B5 A5

Ah. \_\_\_\_\_ Ah. \_\_\_\_\_

(B5)

Ow! Ooh, thun - der -

with Rhythm figure 7 (4 times)

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck, Thun - der - struck... Yeah, yeah, yeah, thun - der -

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck, Thun - der - struck.\_ Yeah, yeah, yeah, said

B5 E5 B5 E5

Yeah, it's al - right, \_ We're do - in' fine, \_ fine, fine, \_ thun - der -

with Rhythm figure 7 (8 times)

*ad lib solo (16 bars)*

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck, Yeah, yeah, yeah, thun - der - struck.\_ Thun - der - struck, \_ thun - der -

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck. Whoa, \_ ba - by ba - by, thun - der - struck.\_ You've been thun - der -

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck. Thun - der - struck.\_ (Ah. \_ ) Thun - der - struck.\_ (Ah. \_ )

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

Thun - der - struck.\_ (Ah. \_ ) You've been thun - der - (Ah. \_ )

B5 *ritard.*

struck. \_

# YOU SHOOK ME ALL NIGHT LONG

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

G D  
 let ring-----let ring-----let ring-----  
 T 3 5 3 3 3 3 2  
 A 3 3 3 3 3 3 3  
 B 0 0 0 0 0 0 0

G  
 let ring-----let ring-----  
 T 3 3 3 3 3 2  
 A 3 3 3 3 3 3  
 B 3 4 3 0 0 0 0 0 0 0 0 0 0 0 0 0

D G C  
 Rhythm figure 1  
 T 2 3 3  
 A 2 3 3  
 B 0 0 0

G C G D G D G D  
 end Rhythm figure 1  
 T 3 3 3 3 2 2 3 3 2 3 2  
 A 3 3 3 3 2 2 3 3 2 3 2  
 B 3 3 3 3 0 0 3 3 0 3 0

with Rhythm figure 1 (4 times)



She was a



fast ma - chine\_ she kept her mo - tor clean.\_ She was the best damn wo - man that I've  
dou - ble time\_ on the se - duc - tion line.\_ She was one of a kind, she's just



ev - er seen.\_ She had the sight - less eyes,\_ tell - in' me no lies,\_  
mine all mine.\_ Want - ed no ap - plause,\_ just an - oth - er course.\_ Made a



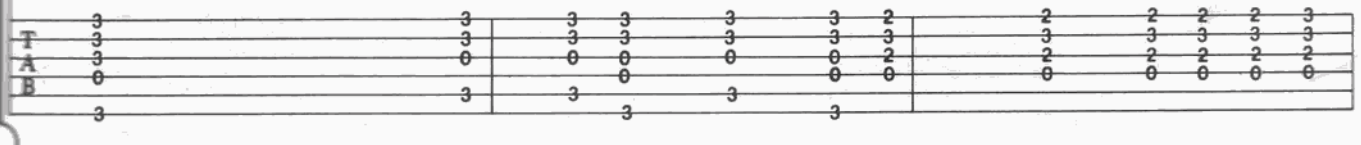
Knock - in' me out\_ with those A - mer - i - can thighs. Tak - in' more than her share\_ had me  
meal out - ta me\_ and came back for more. Had to cool me down\_ to take an -



fight - in' for air.\_ She told me to come,\_ but I was al - read - y there.\_ 'Cause the  
- oth - er round.\_ Now I'm back in the ring\_ to take an - oth - er swing.\_ 'Cause the



walls start shak - in', the earth was quak - in', my mind\_ was ach - in', and  
walls were shak - in', the earth was quak - in', my mind\_ was ach - in', and





D Dsus4 D G Cadd9

we were mak - in' it. And } you shook me all —  
we were mak - in' it. And }

Rhythm figure 2 *let ring-*

T 2 3 2 3  
A 3 3 3 3  
B 0 0 0 0

3 3 0 2 3

G/B D Cadd9 G/B

— night — long. — Yeah,

*let ring----- let ring----- let ring-----*

end Rhythm figure 2

T 3 3 2 3  
A 0 0 0 0  
B 2 0 0 0

0 2 3 2 2

1. with Rhythm figure 2

G Cadd9 G/B D Cadd9 G/B

you shook me all — night — long. — Work - in'

2. with Rhythm figure 2 (2 times)

G Cadd9 G/B D

you shook me all — night — long. — And

Cadd9 G/B G Cadd9 G/B D

knocked me out — babe. You shook me all — night — long. —

Cadd9 G/B

— You had me sha - kin' ba - by.

G Cadd9 G/B D G

You shook me all night long.

*let ring*

D/A Dsus4

You shook me. Well, you took me.

Guitar solo

G C G/B D C G/B G

B R

guitar 2

The musical score for 'The Rose Tree' is presented in a system with a vocal line and a guitar accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The guitar accompaniment is shown in a simplified manner with three staves labeled T (Treble), A (Alto), and B (Bass). The melody is a simple, folk-like tune. The guitar part provides a harmonic accompaniment using chords and single notes. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall style is that of a traditional folk song.

with Rhythm figure 2 (5 times) *hold bend*

T 15 15 18 17 (10) 17 15 17 15 17 (10) 18 18 (10) 17 15 17 15 17 15 15 (20)

A 17 (10) 17 15 17 15 17 (10) 17 (10) 17 15 17 15 17 15 15

B 17 17

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody is written in a simple, folk-like style with eighth and sixteenth notes, often beamed together. The second system is a guitar arrangement for three parts: Treble (T), Alto (A), and Bass (B). The Treble part continues the melody, while the Alto and Bass parts provide harmonic support with chords and single notes. The guitar part includes fret numbers (e.g., 17, 19, 18, 20) and a 'B' (bend) instruction. The piece concludes with a final chord in the Treble part.

Cadd9 G/B G Cadd9 G/B D

Yeah, \_\_\_\_\_ you shook me all \_\_\_\_\_ night \_\_\_\_\_ long. \_\_\_\_\_

Cadd9 G/B G Cadd9

Yeah, \_ yeah, \_ you \_\_\_\_\_ shook me all \_\_\_\_\_

G/B D Cadd9 G/B

night \_\_\_\_\_ long. You real - ly got me in.

G Cadd9 G/B D Cadd9

You shook me all night long.

let ring let ring

G/B D Cadd9 G/B D

Yeah, you shook \_ me, \_ Yeah, you shook \_ me \_

let ring let ring

all \_\_\_\_\_ night \_\_\_\_\_ long. \_\_\_\_\_

TAB



SIXTEEN AC/DC CLASSICS TRANSCRIBED IN GUITAR TABLATURE AND STANDARD NOTATION.  
INCLUDES FULL LYRICS AND CHORD SYMBOLS.

**BACK IN BLACK**

**FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)**

**GIRLS GOT RHYTHM**

**HIGHWAY TO HELL**

**LET ME PUT MY LOVE INTO YOU**

**LOVE AT FIRST FEEL**

**MONEYTALKS**

**NIGHT PROWLER**

**THE RAZORS EDGE**

**RIDE ON**

**SHAKE YOUR FOUNDATIONS**

**SHOOT TO THRILL**

**SHOT DOWN IN FLAMES**

**SQUEALER**

**THUNDERSTRUCK**

**YOU SHOOK ME ALL NIGHT LONG**